

BARBIROLI LAUNCHES PHILHARMONIC'S 95TH SEASON

British Conductor Has Hearty Welcome at Opening Concert of New York Orchestra in Carnegie Hall

Bax Novelty Played

'Tale the Pine Trees Knew' Has Introductory Performance—Mozart's 'Linz' Symphony and Brahms's Fourth Included in Initial Program

By OSCAR THOMPSON

WITH John Barbirolli conducting in America for the first time, the New York Philharmonic-Symphony embarked upon its ninety-fifth season on the night of Thursday, Nov. 5. Carnegie Hall was crowded to its capacity and the applause was of a warmth, volume and duration to indicate that the young conductor had made a favorable impression.

Something of an interrogation point when he made his first entry, the thirty-six-years-old Londoner could not dispose, in a single program of Berlioz, Bax, Mozart and Brahms, of all the doubts and reservations that had accumulated about his name since the announcement of his engagement. Critically, his full measure is yet to be taken.

Diversified as this introductory program was, it presented a clearer picture of Barbirolli the orchestral technician than Barbirolli the interpreter. The orchestra played consistently well under his aggressive beat. Moreover, the concert had a tingle of excitement that was not to be attributed to reputation, réclame or any very extravagant expectations. Perhaps the shadow of Toscanini was less omnipresent than had been assumed would be the case. At any rate the audience appeared ready and eager to show friendliness and approval. During the intermission and again at the conclusion of the program could be heard a buzz of praise. Dissents, so far as they reached the ears of this reviewer, were of the milder order. If there was no sensation, certainly there was nothing of frost. Mr. Barbirolli was liked, but not altogether "placed."

If the newcomer was nervous, the signs of it were not to be noted in his demeanor. He came briskly to the platform and went as briskly about the business of making music. A listener who was late in reaching his seat in the middle of one of the front rows, after the intermission, found himself the object of a podium stare that continued until its object had settled into his chair. Applause was acknowledged

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At the Helm for the Chicago Opera



PAUL LONGONE
General Director of
the Chicago City
Opera (Above Left)



ROBERTO MORANZONI
Conductor



HENRY WEBER
Conductor

LOUIS HASSELMANS
Conductor
(Above Right)

'LA FIAMMA' BEGINS OPERA SERIES IN CHICAGO

Raisa and Bentonelli in Cast, With Weber Conducting—New Singers Make Debuts as Season Starts

Jepson Sings Thaïs

Massenet's Opera Is First of Subscription Series—Schipa Appears in 'Martha'—Hasselmans and Moranzoni Take Baton

By ALBERT GOLDBERG

CHICAGO, Nov. 5, 1936.

WITH last season's novelty, Ottorino Respighi's 'La Fiamma,' as the opening work, the Chicago City Opera Company began its new season with a non-subscription performance in the Civic Opera House on Oct. 31. The cast was largely that of the earlier presentations—Rosa Raisa, Eleanor La Mance, Sonia Sharnova, and Joseph Bentonelli—though there were such new names as Stephano Ballarini, the Hungarian baritone, in the important role of Basilio; Elizabeth Brown, Janice Porter, George Cehanovsky, and Nino Ruisi, and a new conductor for this opera, Henry Weber replacing Richard Hageman, who officiated at the American premiere of the work.

The company has settled comfortably into Respighi's difficult work, and the presentation as a whole was smoother and more effective than those of last season, though even an opening night did not impart the excitement and eloquence which made the opera register so decisively last season. But it is worthy of remark that the day has come when a modern and not-easily comprehended work of this type can successfully be employed to open a season.

Perhaps the character of the opening night audience had something to do with this; for, quite in keeping with the trend of the times, tiaras and silk hats were far less in evidence among the large audience than were modestly garbed lovers of music. Their enjoyment of 'La Fiamma' was perforce strictly musical, for again the folly of presenting so intricate and involved a tale in an alien language forced itself upon every intelligent observer. Respighi's music has elements of strength and interest; but, if it must be mated to a drama even the broad lines of which are indiscernible through the smoke screen of a tongue with which only a minute percentage of the public is familiar, then another sacrifice to a stupid convention must shortly be recorded.

More will be the pity, for the Chicago

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'JUIVE' OPENS SAN FRANCISCO OPERA

'Barber of Seville' and 'Tristan' Also Presented as Opera Association Inaugurates Its Fourteenth Season

SAN FRANCISCO, Nov. 5.—Operating on a budget smaller by \$20,000 than that of last year, and with two more performances than ever before on its schedule, the San Francisco Opera Association ushered in its fourteenth annual season under Gaetano Merola's direction with a commendable performance of 'La Juive' on the night of Oct. 30.

Admission prices for this season had been raised. Two days before the season opened, the police department decreed that no standing room should be sold. Why, indeed, should the War Memorial Opera House be permitted to have standees when no other first class theatre has the privilege? But opera officials replied, "Why not?" The opera

house was built to accommodate standees, and, after all, what was opera without its foot-weary devotees? And why did the police department wait until this late date to issue such a decree? Did they not know that the S.R.O. sign was a good old operatic custom that had been practiced ever since the opera house was built—and even before?

Notwithstanding the political arguments, the rise in prices, and the drenching rain of the morning and afternoon, 'La Juive' was sung to a capacity audience and the usual number of standees. And the performance went down in the history as the finest and best coordinated first-night presentation in the history of San Francisco Opera. Martinelli's characterization of Eleazar is too well known to require further words of praise. Suffice it to say his was a superb portrayal, dramatically and vocally. Ezio Pinza's

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Franco Ghione

GHIONE AND KOLAR ENGAGED IN DETROIT

**'Dybbuk' Conductor Will Lead
Part of Symphony Season—
to Return for Operas**

DETROIT, Nov. 5.—Consistent with several new policies for the Detroit Symphony, the board of directors announced the appointment of Franco Ghione, of Italy, and Victor Kolar, of the Detroit Symphony, as co-conductors for the 1937-38 season, the change being necessitated by the recent death of Ossip Gabrilowitsch.

Mr. Ghione will be heard here even earlier, when he comes in April to take charge of the Detroit Civic Opera productions, according to Thaddeus Wronski, general director of the company. He will conduct productions of 'Lucia,' 'Madame Butterfly,' and 'Cavalleria Rusticana' and 'Pagliacci,' and also will lead a pre-season presentation of Verdi's 'Requiem' on April 22.

Ghione, who made his initial appearance in America in the Spring of 1936 with the Detroit Civic Opera, conducting Rocco's 'The Dybbuk' and later travelling with the opera to Chicago and New York, made an excellent impression on American audiences and critics. Long before his American debut, European critics and public alike had considered him as one of the Continent's foremost opera and orchestra conductors.

From a Musical Family

Born in Acqui, a small city in Piedmont, in 1893 of a musical family, Ghione first studied the violin with his father and then organized in his native city a small band of which he later became the conductor. He is a graduate of the Parma Conservatory and his first professional activities were under Arturo Toscanini. Before becoming leading assistant to Toscanini during 1922-1923, he played first violin in many opera orchestras in Italy and made his debut as conductor at Massino di Palermo, and has since conducted practically all of the leading opera companies and symphony orchestras in Italy as well as appearing as guest conductor with the Prague Symphony and Opera Company.

For the last six years Ghione has been one of the leading conductors of La Scala, Milan, and at Baggio of Turin. At La Scala, he has conducted not only the standard repertoire, but also eleven novelties, which had their world premieres at that theatre. As a composer,

KANSASCITY PHILHARMONIC OPENS YEAR



The Scene of the Opening Kansas City Philharmonic Concert in the New Music Hall. Inset, Karl Krueger, Conductor

KANSAS CITY, MO., Nov. 5. **MUSIC HALL**, in the new Municipal Auditorium, primarily designed as the permanent home of the Kansas City Philharmonic forces, was the scene of the first concert of the orchestra's fourth season on Oct. 29, when Karl Krueger and his organization of eighty-nine men took possession of their new quarters. The auditorium, with a seating capacity of about 2,600, modern in design, elicited from the audience that filled the hall high praise. They found the appointments rich, and praised the comfortable, deep-cushioned chairs of coral-colored mohair. The plum-colored walls found favor, banded in lines and spaces that seem to converge, in perspective, with the staves of music on the stage stands.

Powell Groner, chairman of the board of trustees, reviewed briefly the preceding season. Mr. Krueger he praised for creating in three seasons a major symphony orchestra of rank. He mentioned telegrams of good wishes that had been received from Frederick Stock, Leopold Stokowski, Serge Koussevitzky, Eugene Ormandy, the New York Philharmonic-Symphony, Theodore Steinway, Artur Rodzinski, Eugene Goossens, Vladimir Golschmann, Fritz Reiner, Willem van

Hoogstraten, and others. He then presented Mr. Krueger, who assumed charge after acknowledging the prolonged ovation of the audience and orchestra.

The opening item was Carl Busch's 'Minnehaha's Vision,' a tone poem of effectively orchestrated music of "Indian" character. Mr. Busch, who has been a distinguished musical figure in this city for over forty years, acknowledged the applause from his place in the audience and afterward commented that he had never heard the composition given a better performance. Beethoven's Seventh Symphony climaxed the program. Mr. Krueger and the orchestra gave it a vital, surging performance, the orchestra tautly responsive to the exacting demands of rhythm, phrase, and form. Dvorak's two Slavonic Dances, eight of Liadoff's charming Russian folk songs, and the Bacchanale and Finale from the 'Tannhäuser' Overture closed the program. The program was repeated the following evening. The concert master is Robert Quick, formerly of the Chicago orchestra. Jacques Blumberg continues as assistant conductor. The general director of the Municipal Auditorium is George Goldman.

BLANCHE LEDERMAN

he has established an enviable reputation.

There will be no change in Kolar's activities. Born in Budapest, on Feb. 12, 1888, of Bohemian parents, he studied violin at the Prague Conservatory, violin and composition with Dvorak. In 1908 he came to America and joined the Chicago Symphony as a violinist, the following year going to the Pittsburgh Symphony. From 1906-19 he was a member of the New York Symphony, also acting as assistant conductor from 1915-19.

Rosa Ponselle Re-engaged for Metropolitan

Rosa Ponselle, soprano, has been re-engaged to sing at the Metropolitan Opera during the coming season. Because of concerts which Miss Ponselle had already booked she will not join

the opera at the very beginning of the season, but will be heard for the first time during the week of Jan. 4. She will remain with the Metropolitan until March 6.

Teatro Reale in Rome to Open Season Earlier Than Usual

ROME, Nov. 1.—The Teatro Reale, contrary to the custom of many years, has advanced the date of opening this season from the usual Dec. 26 to Dec. 8. The work to be presented on the first night will be Mascagni's 'Nerone.' Other Italian operas promised during the season will be Respighi's posthumous 'Lucrezia Romana,' his 'Maria Egiziaca' and 'Gli Ucelli,' as well as the novelties, 'King Lear,' by Ghislanzoni, 'Ginevra degli Almieri,' by Peragallo, and 'La Fantasia Negra,' by Lualdi. All will be under the direction of Tullio Serafin.



Harris & Ewing

Hans Kindler

KINDLER LAUNCHES WASHINGTON SERIES

**Conducts First Concert of
National Symphony—
Barlow Guest**

WASHINGTON, Nov. 5.—Three concerts that drew large audiences to Constitution Hall in as many days this week served to get the Capital's music season under way.

The National Symphony, of which Hans Kindler is the conductor, with Tito Schipa, tenor, as soloist, gave the first concert in its sixth season on the afternoon of Oct. 25. This was the first of twelve Sunday afternoon concerts the orchestra has scheduled this season. Both conductor and soloist received salvos of applause throughout the program, and Mr. Schipa was compelled to give four encores. To the applause, Mr. Schipa responded not only with music. After the concert, he presented C. C. Cappel, the orchestra's manager, with a check for \$500 for the Symphony's sustaining fund, explaining, "It makes me very happy to sing with the orchestra and to be once more with my friend, Hans Kindler."

Howard Barlow, the Columbia Broadcasting System conductor and musical director, was cordially received when he made his first personal appearance in Washington on Nov. 1. As guest conductor of the National Symphony Orchestra, which was giving its second concert of the season, Barlow impressed his listeners in Constitution Hall with his familiarity with the details of scores he had chosen, his timing of cues, his clear beat, alert dynamic sense, and his freedom from self-consciousness. With the exception of Stravinsky's 'Petite Suite,' the program consisted of frequently heard pieces: Dvorak's 'New World' Symphony, Berlioz's 'Carnaval Romain,' preludes to Acts I and III of Wagner's 'Lohengrin,' and the Tchaikovsky Overture-Fantasia 'Romeo and Juliet.'

The Philadelphia Orchestra, with Eugene Ormandy at the helm, made its first appearance of the season on Oct. 27. Josef Hofmann was the soloist, and Chopin's F Minor Concerto was the music he presented. Ormandy conducted Lucien Caillet's transcription of Bach's Prelude and Fugue in F Minor, and the Schubert Symphony No. 7.

JAY WALZ

RESPIGHI 'LA FIAMMA' OPENS CHICAGO OPERA

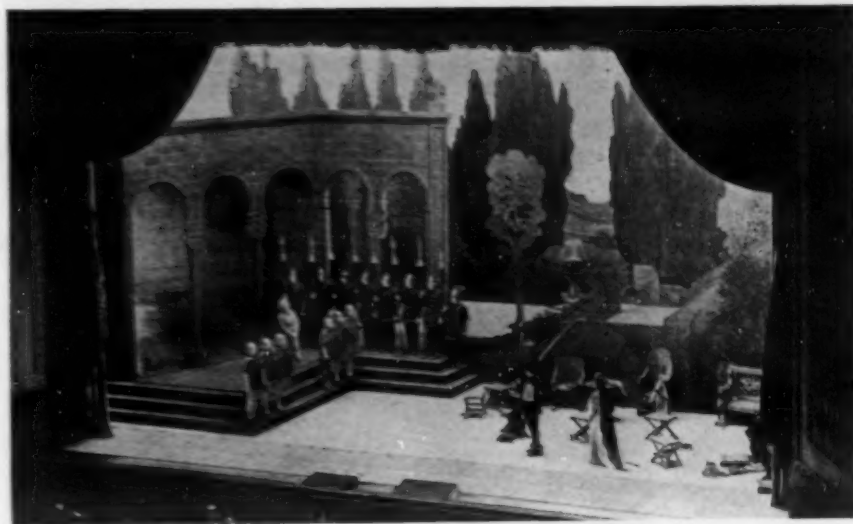
(Continued from page 3)

City Opera boasts a well-nigh ideal cast for 'La Fiamma.' Silvana is a role that fits all of Rosa Raisa's capabilities like the proverbial glove. It permits the full exercise of her great vocal power, the display of tempestuous emotion, and the opportunity to act with both the rare dignity and impressive abandon which characterize this artist. Joseph Bontonnelli also finds a role in Donello. He sang with especial smoothness and limpidity of tone, while his enactment of graceful and headlong youth was something with which the operatic stage is not too familiar. Sonia Sharnova repeated her realistic characterization of the witch Agnese, a portrayal which ranks high in this valuable artist's catalogue of roles. The new baritone, Stephano Ballarini, proved to be a most desirable new acquaintance. He is obviously a well-routined artist with a vocal equipment mellow and ingratiating in quality, yet capable of effective dramatic emphasis. Hilda Ohlin made much of her brief moment, and her other young women companions, Lola Fletcher, Elizabeth Brown, Maria Matyas and Janice Porter, merit praise. Eleanor La Mance sang with admirable power and authority as the elderly mother-in-law Eudossia. This is perhaps the best piece of work yet revealed by this gifted young artist. George Cehanovsky, well remembered from his Ravinia days, made his short scene outstanding, and Nino Ruisi likewise did much with a small part.

Henry Weber conducted the complicated score with every evidence of perfect authority. The orchestra was at all times vivid, colorful, and well balanced—not an easy feat, considering the weight of this music and the importance of an always significant vocal line. The choral units, an important element of this score, were ear-filling and accurate. Désiré Defrère's management of the stage was smooth and did as much as possible to elucidate the difficult plot.

Jepson and Thomas in 'Thais'

Though the opening Saturday night 'La Fiamma' served as an appetizer for the general opera public, the traditional brilliance of an opera opening was reserved for the first Monday night, when Helen Jepson repeated her characterization of 'Thais,' first revealed here last season, with John Charles Thomas again singing Athanaël, and Louis Hasselmanns, for many seasons a familiar



Above, a Scene from the First Night's Production of 'La Fiamma' in Chicago. Below, Tito Schipa as Plunkett in a Scene from 'Martha'



Rosa Raisa



Helen Jepson

figure in the Ravinia pit, making his downtown debut as a conductor.

The festivity that was apparent in the audience quickly carried across the footlights, and resulted in a performance of rare impulse and alertness. Miss Jepson has notably grown in her impersonation of the Alexandrian courtesan. Whereas last season the overpowering influence of Mary Garden, with whom Miss Jepson coached the role, was visible in almost every accent and gesture,

now, while she has preserved the tradition and spirit imbibed from that great interpreter of Thais, the character and its music have become definitely her own, stamped with a young and vital personality and vocalized with a freshness and finesse delightful to hear. Miss Jepson's was a genuine triumph, and marks an enormous stride in the progress of a greatly gifted young artist.

While progress might be a questionable word to apply to an artist of the maturity and mastery of John Charles Thomas, yet one does not remember his Athanaël as having previously possessed the freedom and dramatic impulse which was so impressive at this performance. In the finest of condition, his voice poured forth in almost unlimited volume, velvet in texture, and superbly artistic in expression. Like those of Miss Jepson, his efforts called forth cheers and bravos from a grateful public. Scarcely of the same stature, yet well routined and adequate, was the Nicias of William Martin. The two fresh and lovely voices of Marjorie Livingston and Maria Matyas stood forth in momentary relief in the first act; while Nino Ruisi, Mari Barova, and Mark Love supplied singing of a sort to fit their bits into a sparkling ensemble.

Mr. Hasselmanns imparted the required degree of elegance to make good theater out of Massenet's glittering empty phrases, and the orchestra cooperated with him eagerly, though with remarkably bad intonation. An elaborate ballet of decidedly pagan sensuousness was presented in the second act by Ruth Page, Bentley Stone, and corps de ballet, to the infrequently heard music which Massenet originally

composed for this scene of the French work.

Pages of operatic history seemed to have been turned back for the 'Martha' of Nov. 4, when Tito Schipa, Giacomo Rimini, and Vittorio Trevisan, with Roberto Moranzoni wielding the baton, again walked the boards in each other's company, just as they did many a time during Chicago's reckless golden age of opera. Only the presence of Helen Jepson in the title role and of Mari Barova as Nancy reminded us that time had not stood still and that youth was forging to the front and heartlessly superseding its elders—that and the less pleasant fact that, unlike the good old days, the conjunction of these names in 'Martha' no longer spells a sold out house.

It was Miss Jepson's first appearance here in the part, and again the enormous progress in this artist's development was apparent. She has gained in freedom and poise. Her portrayal, while marked with no histrionic exaggerations, was yet a credible and lifelike portraiture. The singing, as in her 'Thais,' was fresh and exquisite in tone quality and of an artistry that did full justice to the grateful vocal line. 'The Last Rose of Summer' won its usual mead of applause, and Miss Jepson would have been easily justified in its repetition had rules permitted.

Mr. Schipa has no peer in the favor of the Chicago opera public. He was welcomed back to the company he graced for so many years with undimmed enthusiasm as in truth he should have been, for his ability to shape a graceful phrase and imbue it with form and sentiment is as potent as it ever was. That his 'M'appari' stopped the show is merely a stock phrase that must accompany each record of a Schipa appearance in 'Martha.'

Likewise it was pleasant again to welcome the inimitable Trevisan. Age cannot subdue his irresistible comedy. Attempts have been made now and again to find new artists for the Trevisan roles, but always this veteran and beloved artist returns to show us just how they should be done. Mr. Rimini also proved himself again a reliable operatic mainstay, a good figure on the stage and apparently in improved vocal condition. Others in the cast were Mark Love, Alice Mary Baenziger, Ruth Mills, Janice Porter, Teodor Lovich, Lela Mae Flynn, and Ben Landsman.

If the ensemble was not all that might have been desired, perhaps Mr. Moranzoni is not to be too severely blamed, for 'Martha' is an opera which under present-day conditions is permitted but slight, if any, rehearsal. But he might well be taken to task for not subduing his orchestra to an amount of tone compatible with the weight of the voices he was accompanying.

LAYMAN'S MUSIC COURSES INAUGURATE FOURTH YEAR

Group Founded by Mme. Stokowski To Hold New York Classes at Mannes School—Mrs. Gibbs President

The fourth season of the Layman's Music Courses, Inc., was to begin on Nov. 9 under the direction of Olga Samaroff Stokowski, founder and artistic director. Meetings in New York will be held at the David Mannes Music School, with Mme. Stokowski, Harriett D. Johnson, and Huddie Johnson. Classes also have been formed in Hartford, Conn., Washington, Philadelphia, and Scranton, Pa.

Mrs. William Francis Gibbs was elected acting president of the corporation at a recent meeting of the executive committee. Other officers include Mrs. Theodore Steinway, president; Mrs. Curtis Bok, Mrs. Hendrik Ezerman, and Mrs. Ernest Hutcheson, vice-presidents; William Ezerman, secretary; Mrs. Ezerman, treasurer; Curtis Bok, legal counsel; and Alfrida T. Kramer, secretary and treasurer for New York.

AMERICAN RECITALISTS HEARD IN VIENNA

Bampton and Cherkassky Are Among Artists Appearing in Earlier Performances

VIENNA Nov. 1.—At the beginning of the season, among the few concerts which have taken place so far, were two recitals by American artists. Rose Bampton gave an evening of arias and songs, with masterly accompaniments by Coenraad V. Bos. The program consisted of an aria from 'Semiramis' by Rossini, songs by Schumann and Robert Franz, the 'Demoiselle Elue' by Debussy, and songs by Carpenter, Taylor, and Hugo Wolf. In all these offerings the artist effectively displayed her beautiful voice, and won general and particular admiration for reaching

from the lowest contralto to the highest soprano tones without effort. The spirituality and nobility of her song interpretations were very pleasing; and yet, she appeared to us to be, above all, an opera singer. During the evening she won generous applause, especially after the aria from 'Forza del Destino,' which she had to sing as an encore and which was the climax of the evening.

The Vienna debut of the pianist, Shura Cherkassky, was very successful. He reminded many among the audience of his teacher, Josef Hofmann, whose concert of last year, the first after a long interval, is still vividly remembered. Cherkassky, who played principally Chopin, but also the 'Don Juan' fantasy of Liszt, with great power and expression, was enthusiastically applauded. P. S.

Noted Artists in Golden Gate Opera Inaugural



de Gueldre



Franklin & Rognon



IN SAN FRANCISCO OPERA ROLES
 Giovanni Martinelli and Elisabeth Rethberg in 'La Juive' (Above Left)
 Charles Kullmann and Carlo Morelli, Who Sang in 'The Barber of Seville' (Below Left)
 Fritz Reiner, Who Made His Opera Debut in San Francisco Conducting 'Tristan,' with Kirsten Flagstad and Lauritz Melchior, the Principal Singers in the Wagner Opera (Above Centre)
 Josephine Tumminia, the Rosina in 'The Barber of Seville' (Above Right)
 Ezio Pinza in 'La Juive' (Below Right)



(Continued from page 3)
 Cardinal was no less fine as dramatic characterization. Together, the two conveyed a tremendous thrill in their scene in the first half of the fourth act, in which the Jew assures the Cardinal his daughter lives. Elisabeth Rethberg was becomingly gowned and sang beautifully, but her acting left much to be desired. Charlotte Boerner, who pleased both eye and ear in her convincing portrayal of Eudoxia, won great favor. It was her first appearance here. Hans Clemens had the ungrateful role of Leopold. John Howell gave a distinguished performance as Ruggiero, making the role appear more important than usual. Minor parts were adequately done by Paul Wright, John Burr, Paul Guenter.

The opera was beautifully staged by Armando Agnini. The sets are among the finest in the company's possession; and the lighting and general handling of the Passover scene, as well as the singing thereof, made it altogether memorable. The octet was beautifully sung by Mona Paulee, Francis Hathaway, Margaret O'Dea, Elizabeth Hackett, Leslie George, Gwynn Jones, Oliver Jones, and John Burr. The local chorus quite outdid itself. It not only sang well but acted intelligently—thanks to William Tyroler, Armando Agnini, and the understudy cast system, whereby complete stage rehearsals were given the ensemble. Some pretty folk dancing by the corps de ballet added to the effectiveness of the first act.

'Pop' Series Inaugurated

Hallowe'en night brought a rollicking presentation of 'The Barber of Seville,' inaugurating a series of Saturday night 'pops.' Ezio Pinza stole the show as Don Basilio. Louis d'Angelo was an excellent Doctor Bartolo. Josephine Tumminia, local coloratura, who made a sensational success in her debut as

Rosina last year, again made a graceful, pretty and vivacious heroine, making the most of vocal and dramatic nuance. Only her top notes need to be more skilfully produced. They are too often unpleasant to the ear. Otherwise her voice is genuinely pretty, with ample body and the fluency of a real coloratura.

As Figaro, Carlo Morelli made an interesting debut; and, as Count Almaviva, Charles Kullman, also making a first appearance here, made a pleasing impression. Eva Gruninger was a splendid Bertha, and Ludovico Oliviero doubled as Fiorello and Captain of the Guard, doing excellently by both parts—especially in leading the band of serenaders, which looked like a modern orchestra, with a slide trombone 'n everything except the drums! (Only the trombonist didn't slide (—) he merely pretended to blow a bit! But some of the stage troupe did excellent instrumental faking, notably the double bass player.)

Mr. Merola conducted. The orchestral performance was indifferent. As the opera was sung in Italian instead of English, many auditors could not understand the witty dialogue, but they appreciated heartily the comic antics of the players and the ludicrous make-ups of the comedians.

An Impressive 'Tristan'

With Fritz Reiner conducting, and with Kirsten Flagstad and Lauritz Melchior singing the title roles, San Franciscans heard a magnificent performance of 'Tristan' on Nov. 2. It was Mr. Reiner's first appearance as an opera conductor here, and his masterly conducting brought a superb orchestral performance, and magically coordinated the entire ensemble. Mme. Flagstad's Isolde was a revelation. Her portrayal

made the Wagnerian heroine utterly believable. Mr. Melchior's fine presence and performance complemented hers.

Emanuel List's King Mark was all that could be asked for, and Kathryn Meisle's Branganene surpassed her previous local performances of the role. Friedrich Schorr's Kurvenal was thoroughly impressive, and Arnold Gabor, Hans Clemens, Ludovico Oliviero, and Louis d'Angelo completed the cast admirably. The male chorus was excel-

lent, and the general staging, superb.

The audience was genuinely excited. Roused out of the lethargy which marked its first night attitude, the huge assemblage cheered the principal singers and the conductor, demanded numerous curtain calls, and seemed loath to leave the opera house after the final curtain. Mr. Reiner shared his solo curtain calls with the orchestra, a gesture which the players fully deserved.

MARJORY M. FISHER

EDWIN T. RICE GETS CHAMBER MUSIC AWARD

Receives Coolidge Medal at Founder's Day Program in Library of Congress

WASHINGTON, Nov. 5.—Edwin T. Rice, of New York, a chamber-music benefactor of many years' standing, was honored with the Elizabeth Sprague Coolidge medal here today. Mr. Rice received the award for outstanding service in the cause of chamber music at a Founder's Day program given by the Elizabeth Sprague Coolidge Foundation in the Library of Congress.

Mr. Rice is professionally a lawyer, but he has given much of his time to music. He is a director of the New York Philharmonic-Symphony Society and an officer in the Society for the Publication of American Music, and has given considerable professional assistance in the organization of chamber music ensembles. He is seventy-five.

The Coolidge medal is awarded annually to the person who in the last year, or in the last several years, has contributed in an outstanding way to the advancement of chamber music. Mr. Rice is the fifth recipient, others being Walter Willson Cobbett, Adolfo Betti, Alfredo Casella, and Carl Engel.

The program here was also featured

by the first public appearance of the new Coolidge Quartet. Members of this string ensemble are William Kroll, Nicolai Berezowsky, Nicholas Moldovan, and Victor Gottlieb. Their program, heard by an audience that filled the Library auditorium, consisted of Haydn's Quartet in C, Op. 74, No. 1; Berezowsky's Quartet, Op. 16; and Beethoven's Quartet in B Flat, Op. 130.

JAY WALZ

Bohemians Hold Second Meeting

At their second meeting of the season, held on Nov. 2 at the Harvard Club, 'The Bohemians' enjoyed a program of vocal and instrumental music presented by members. Joseph Schuster and Dr. Ernst V. Wolff played the Sonata for 'cello and piano, Op. 65, in G Minor, by Chopin, as well as a group of compositions by Haydn, Dvorak, Godowsky, and Rimsky-Korsakoff; while Walter Mills, with Alderson Mowbray at the piano, presented songs and arias by Beethoven, Verdi, Peri, Griffes, and Buzzi-Peccia.

Approved by the board of governors, the names of three candidates for membership were submitted to the members. They were, for active membership, Harold L. Lewis, and, for associate membership, Arnold T. Hutcheson and John F. Majeski.

ANCIENTS COME TO NEW FLOWER IN FINE EDITIONS



Chevojon

By JOHN ALAN HAUGHTON

THERE really are such things as altruists: persons who do arduous work and spend their own money without any idea of making more money or of seeing any return for either their cash or their efforts beyond benefit to others. Philanthropists usually sign checks and let it go at that. There are not many who both sign the checks and work for eight, ten, twelve, or more hours a day, every day, with the sole aim of furthering an idea.

Can you imagine any one's laying out vast sums and working like a navvy to search out manuscripts of neglected composers? Of some of these manuscripts there exist in the entire world, perhaps, only single copies. And then can you imagine publishing them in an edition which is perfect from every point of view, and selling them with not a penny of profit?

Mrs. James Dyer, a native of Australia, who has lived for a number of years in France, is just such a person. She is now in this country, and brings with her for exhibition the extremely beautiful editions which are the output of the Lyrebird Press of Paris, which she founded and has conducted by herself, with the assistance of one secretary only, for a number of years.

"I had lived in France for some time," said Mrs. Dyer, "and enjoyed the many beauties of that country, and it occurred to me that I should like to do something tangible in return. Having been always interested in music, that naturally suggested itself to me as the best field for activity."

Couperin's Works Collected

"There was no existing complete edition of the works of Couperin. He was known to musicians of the present day merely as a composer for the clavecin, and yet he painted upon large canvases. His motets, for instance, should be in the repertoire of every church choir—the Motet of St. Suzanne, especially. There are gorgeous concertos awaiting performance."

"The Couperins were a distinguished family in the musical life of France for two centuries. Louis, who was the first of the tribe to act as organist at St. Gervais in Paris, left a great number of works. These I have collected and published from the d'Angivilliers manuscript in the Bibliothèque Nationale in Paris—130 pieces for organ, clavecin, and viols. Thirteen Ricercari for organ by Annibale Padovano, who was organist at St. Marks, Venice, from 1552 to 1564, fall into this same class. There is one existing manuscript of these in the library of the Royal College of Music, London."

"These are interesting items, four volumes of reprints of polyphonic music of the Thirteenth Century now in the possession of the Faculty of Medicine at Montpellier. You see, they are all photographic reproductions of the 350

Mrs. Dyer, Publisher of Forgotten Classics, Impressed by Music Drive in America



Mrs. James Dyer, Australian Born, Pays Tribute to France, Her Present Home, by Collecting Old Native Music and Sponsoring Rare Editions. Above Are Pictured Some of Her 'Lyrebird' Issues

pieces known as the 'Montpellier Codex.' This had been reprinted before, but the edition is out of print. It is now once more available.

"Of the book of motets published in 1534 and 1535 by Pierre Attaignant, France's first musical publisher, only two complete copies existed, one in Jena and one in Vienna. There is an incomplete copy in Milan. These pieces open up an almost unknown field of religious music, and they will be extremely valuable to students of polyphonic music between Obrecht and Josquin des Prés at the beginning of the Fifteenth Century, and Palestrina and Orlandus Lassus at the end. Seven volumes are already issued, and there are more to come. These have been edited by A. Smijers, of the University of Utrecht."

Byzantine Treasures

"Further afield is the 'Trésor de Musique Byzantine,' a selection from the liturgical music of the Byzantine Church in the days of the Empire. Egon Wellesz, the leading authority on this music, has edited these. One volume is already out, and another is to appear. Secular music of the Court of Burgundy under Philip the Good, in the Fifteenth Century, forms an interesting collection. There are motets, masses, and songs, most of which were hitherto unpublished."

"Among other things are some Eng-

lish treasures, two sonatas for two violins, viola da gamba, and bass, by John Blow; and twenty-two sonatas by Purcell, now issued for the first time in a playing edition. And there are other gems from England, Australia—these latter are modern, of course—and a collection of Roumanian songs."

A French Collection in England

"One of my most interesting tasks was having a complete catalogue made of the library of St. Michael's College at Fenbury, Worcestershire, the nucleus of which was the collection of Sir Frederick Gore Ouseley, who was librarian there. The catalogue is the work of Dr. E. H. Fellows, and it discloses many treasures. Ouseley bought in France, after the death of Louis-Philippe, what was known as the 'Toulouse' collection of 250 volumes, 'copiez par Phillidor l'Aisne' for the Comte de Toulouse, son of Louis XIV. Two volumes of this were missing when Ouseley bought the collection, but they turned up on a book-stall in Paris, and the set is now complete. There is also the 'conducting' score of 'The Messiah,' used by Handel at the first performance of the work in 1742. The collection is rich in English music of the Sixteenth Century—Byrd, Taverner, Tallis, Fayrfax, and others—no other copies of which are known to exist."



Chevojon

"The Couperin works are, however, the largest thing I have done—twelve volumes, containing the complete works of François, edited by Maurice Cauchie. The first volume is didactic, 'Règle Pour l'Accompagnement' and 'L'Art de Toucher le Clavecin.' There are four volumes of clavecin works, four of chamber music, two of vocal music, and one of organ works. Six of these works are re-issued separately. For the others, students must consult the complete edition, which they can now do."

A Labor of Love

"All this is a real labor of love. One starts a thing of the kind, and then, I find, becomes so absorbed in it that it becomes one's entire life. It means a great deal to me, however, that I have had such an enthusiastic response from musicians, students, and even book lovers who enjoy handling fine editions. You see, the Lyrebird editions are fine, as fine as they can be made, excellent paper, clear type, and good bindings. One musician said, 'I don't care what the books are like! Just give me anything that I can play from!' But I don't feel that way. If they are worth putting out at all, they are worth putting out nicely. And, after all, if you republish works that have been out of print for 400 years, you want to know that they will last for another 400."

"The United States has been wonderful to me. The Library of Congress has given a large amount of space for exhibiting my editions, and also the Boston Library and Harvard. As a matter of fact, I have seen nowhere else in the world such a drive for music as is being made in this country!"

A. Strok Visits America

For the first time in seven years, A. Strok, concert manager, with headquarters in Tokyo, has been visiting the United States after a summer in Europe. He will sail from San Francisco for Japan on Nov. 12. Accompanying Jacques Thibaud on a tour of the Orient, Mr. Strok also went to Europe with the French violinist.

Mr. Strok's Tokyo season will open on Jan. 11 with the Jooss Ballet, for whom he has arranged twenty-five performances. Mischa Elman will be heard there on Jan. 20, and Mr. Strok has planned a tour of Australia, Japan, and other centres of the East for Tito Schipa.

The Composer in Hollywood

By VERA ARVEY

THE business of interviewing great composers in Hollywood has changed in recent years. Formerly, interviews were held in their quiet little studios. Now, rush appointments are made over a telephone, the writer is placed in the care of a dapper studio publicity agent, and in the genius's own private bungalow his secretary or friend will inform the visitor that the Master is now in the projection room—please wait. Another phone call advises the composer that the appointment he made has been scrupulously kept, and he promises to return immediately.

Meanwhile, the writer listens to eulogies of the composer—eulogies so ecstatic that any sane musician would find difficulty in believing them.

Such things are frequent in Hollywood. A studio imported Erich Wolfgang Korngold from Vienna, and was inordinately proud of the acquisition. No sooner had Arnold Schönberg arrived in Los Angeles than frantic attempts were made to sign him to a contract, since it was known that shortly before he left Germany, he had

Whether His Lot Is Happy or Not Depends to a Great Extent upon the Film Director

would all depend upon the depth of the impression he had made upon the studio heads before he signed his contract. A profound impression might cause him to be given *carte blanche* in any studio. However, if he had been employed because some one had merely mentioned one day that "that guy Beethoven ought

Europe, knowing music, though perhaps not films, long ago took the step that Hollywood is just now venturing to do. The finest contemporary composers on the continent have always automatically been commissioned to underscore foreign films. Renzo Bossi, son of the famous Marco Enrico Bossi, has written much film music at the instigation of l'Ente Nazionale Industrie Cinematografiche, of Rome. The Netherlands boasts Jaap Kool and his film music. Eric Satie underscored the film 'Entr'acte'; Shostakovich lent his talent to the Russian film 'Adna'; Toch to 'The Brothers Karamazoff'; Auric to 'A Nous la Liberté'; Goossens to 'The Constant Nymph'; Prokofieff to 'The Czar Wants to Sleep'; Weill to 'Dreigroschenoper', and the younger Tchernin to two Hindu films, for each of which he wrote about twenty-five minutes of uninterrupted, exotic music, in the manner of improvisation. Mascagni, Ibert, Honegger, and Rivier have all composed in this unusual idiom, as have the Americans, Werner Janssen, Anthelil, etc. The efforts of all such distinguished musicians are perceptibly making film music of this type more usual than unusual.

Directors and Their Foibles

Let us look behind the scenes for a moment, and see how the wheels go 'round in a Hollywood music factory. Composers who work under musical directors are subject to different restrictions than those who are laws unto themselves. Each studio has a different director, and the men who write the music know the foibles of each one. Perhaps one director will have a passion for the harp. Everything composed at that studio must of necessity be scored fully for harp. Some musical directors like everything "pointed" *ad nauseam*. That is, she closes the door to a crescendo—slam! It is easy to understand how one could lose all love for such musical effects after having had to write them hourly in varied forms. Nevertheless, the musicians on hire bow to the wisdom of those in command, for they realize that they were selected for their positions because of their knowledge of the peculiar requirements of film music.

Seldom a One-Man Job

The music for a film is seldom a one-man job. When the name of the musical director is flashed on the screen, he is merely the man who is taking the credit for the work of others. But, if it is bad, he also takes the blame. The musical director is directly responsible for everything, though he sometimes must accept suggestions from the actual director of the picture. Sometimes this director is well versed in music. More often, he will lean toward what he has heard somewhere before. Originality in music is foreign to him, therefore taboo.

Let us peep still further behind the scenes, and find out what goes on in the minds of these musical directors. We may take Howard Jackson as a subject, since he was once, but is no longer, a musical director, and therefore is not afraid to speak his mind. He is a man of great practicality. His entire creed



Howard Jackson—William Grant Still

to be able to help us out of this mess", he would still be the great Beethoven but would have to accede to the judgment of others, for the simple reason that no one but he would know that he was *Beethoven*.

Stokowski is allowed to dictate to others. In Korngold's case, also, the answer is simple. He has so dazzled the studio heads with reports of his excellence that he answers to no one but himself. If he doesn't like a picture, he quits. And that, evidently, is that. But to composers like Bennett and Still, who are prominent in their own way, but who nevertheless must earn their livings in their own profession on the American scene (Korngold is said to be wealthy, and therefore not to need the films, or the money they can bring him), a difficult picture presents a challenge. It dares them to do good work!

When Charles Wakefield Cadman wrote that we had better music for the old silent films than we do now, he failed to take into consideration the fact that music for the silents was borrowed right and left from the old masters without fear of lawsuits. It was all tried and true music and, perhaps, better than what followed it as soon as original music began to be purchased for every film. In that period, commercial musicians were deemed the most able. Thus, film music could not be termed fine music, in the highest sense of the word. Fortunately, Hollywood is ever on the alert to improve itself—some satirists to the contrary. The result is that better musicians have been employed and better music has been the result.

Hollywood Develops Its Own

However, Hollywood has, to a certain extent, developed its own composers: the men who do the bulk of the work while the great names are widely publicized. They range from fine composers to excellent commercial arrangers, from musically learned men to pure jazzists. Steiner, Finston, Stothart, Jackson, Newman, Kaun, Roemheld, Tiomkin, Basset, Friedhofer, Merrick, Gerstenberger, Roder, Harline, and Powell are only a few of those whose names are seldom presented to the public, but whose music is heard constantly in the films of every large studio.



Nathaniel Shilkret—Robert R. Bennett

written music for a fictitious film, in the general mood of such music, much as he would tackle any other technical problem. It was never commissioned and never used, as far as Gerald Strang (his assistant) knows, yet it was termed "Super-film-musik" by a zealous critic. However, for some reason (perhaps financial), Hollywood's negotiations with Schönberg were not successful. They were with Rachmaninoff and Stokowski, however. As a result of the latter prize, the film folk, accustomed to go to concerts but seldom, turned out in full force for the concerts given by this eminent conductor in Los Angeles.

Some Have Sleepless Nights

What happens after these great men start work at the studios? Is their superior judgment respected or are they subjected to the supervision of musically ignorant people? Is all their music dubbed down in the completed picture, as was the case with a few bits composed by William Grant Still for 'Lady of Secrets', so that it can scarcely be heard? Do they all spend sleepless, anguished nights after previews, as did Robert Russell Bennett, after he had done some of his very best work in scoring 'Show Boat', only to find that the musical sound track (with the exception of parts of which he wasn't particularly proud) formed an indistinct, almost unheard accompaniment to the drama? Do they agree with Bennett, that if Beethoven himself were underscoring films, he's be a failure, and unhappy over it, moreover, because he'd want so very much to succeed?

As far as Beethoven is concerned, it



Wide World
Erich Korngold Arrives with His Family for Another Season As One of Hollywood's Cherished Composers

of film music is based on the ideas that "nothing should be wasted" and that "art has no place in film". That is to say that the film itself comes first, and music should take a subordinate position. He believes that music should not interfere with the dialogue. He believes that when the dialogue is on a low plane, the music can easily be pitched above it, and vice versa. A man's voice, for instance, is in the shallow register of the orchestra. That shouldn't interfere with putting violins above it!

Jackson believes that background music should depend also on whether the characters are talking loudly or softly. If a scene is played with rapid, staccato, dialogue, he believes that the music may well be contrasted to it, in sustained, broad lines. All film music, he thinks, should have a continuity of its own: a melody. It is just as important to know when not to add music to a film as to know when to add it. Some film music is used as transitional material, like a theatrical entr'acte. It is a momentary method of release from dialogue. Jackson likes to use different instrumental combinations to portray different moods and to have his orchestrations transparent: no thickness, and the fewest possible embellishments.

The Film's the Thing

Those beliefs all seem perfectly logical. But the irony of the situation is that another director will have entirely different beliefs and methods. He may think, for instance, as does Nathaniel Shilkret, who, on his arrival in Hollywood, said immediately that too much time is wasted with stop watches, cueing bits of music to specific bits of action, when all that is really needed is a few minutes of good music fitting the general mood.

Nevertheless, Shilkret gave to the budding composer perhaps the best of all advice when he arrived in the film center. It sums up the argument for and against much film music, and places the blame or the praise precisely where it belongs: "Success in Hollywood depends largely on the film. A good or bad vehicle may make or mar any talent in the eyes of the audience. The person who wants to right Hollywood's tonal wrongs and remedy the distorted musical facts presented often in films had better remain silent until his work is finished. His promises may prove to be boomerangs!" The moral seems to be: The film's the thing!



Dear Musical America:

Whenever two or more of our young singers get together—and not for worlds would I intimate that any of our singers are ever anything but young—the innocent bystander is almost certain to hear a lament about the attitude of Europe toward American artists. One would think that only by cutting his or her way through barbed wire, donning false whiskers and wearing either wooden shoes or a feather duster in a Tyrolean hat could any American vocal-ist hope to gain entry to any opera house or concert hall on the other side. Now, really, things are not as bad as all that, even in those countries that are most anxious to boost the stock of their own singers in carrying out some national-istic program in the arts.

Of course, Europe is no longer the training school for American fledglings it once was. But every now and then, even in these supposedly chauvinistic times, an American is to be discovered doing nicely as a regular member of the opera in some European city; and there is no such barrier to "guesting" as some disappointed or unlucky singers would have you believe. There is Harriet Henders, for instance, in Prague, after several seasons in Graz. You have been hearing, too, of Gina Van de Veer in Vienna. These are but two of perhaps a dozen I could name, without bringing in such artists as Charles Kullmann, Susanne Fisher and others who are now identified with the Metropolitan.

Then there is that amazing person, Louis Graveure, who, by another of his transformations, has become a movie star on the other side, and who is to be heard as well as seen in German films, alternating between tenor and baritone keys in the music he sings, the while he looks younger and more like the long-departed Wilfrid Doughitt every day. But, you ask, was Graveure ever an American? Was he the Belgian he was supposed to be? Was he the Englishman that his double, Doughitt, undoubtedly was? You might ask the Gestapo in Berlin, who are supposed to know everything. I can only tell you that when I heard him in a German movie lately I was just as dumfounded as ever by his vocal technique, even though he always gave me more pleasure as a baritone than as a tenor.

But to get back to this notion of Europe being closed to the American singer. Our charming Rose Bampton

has just supplied us with an illustration to the contrary that goes to prove that the right sort of gifts, particularly if combined with good looks and managerial acumen, are a valid passport for entry and for success after entry, almost anywhere. Miss Bampton, I am told, had twenty-six appearances in six weeks, including both opera and recitals, plus radio for good measure, which would be something of a record at home—an average of four and a half appearances a week. And this was not because she happened to be *persona grata* in one particular land. Quite the contrary, she sang in six countries, England, Sweden, Holland, Germany, Austria and Czechoslovakia. For a first tour, that strikes me as covering a considerable part of the map of the Old World. In Prague, in Munich, in Dresden, in Nuremberg, in Vienna, in Stockholm, in Gothenburg, the American singer found Europeans of sundry nationalities ready and eager to applaud her, and, so far as I can see from the

lishman singing German! Kullmann's problem in 'La Paloma' was one step more complicated. His part was that of a Spanish seaman, and here he was, an American, singing and talking German. If this was, indeed, his first film, he must be credited with taking naturally to the technique of the screen. Aside from singing resonantly and well—the voice sounding more robust than it does in opera, no new phenomenon in the pictures—he presented a lively and likable impersonation of the romantic young man of an adventure type of love story.

With Kullmann was another tenor whom I have no hesitation in describing as one of the best film comedians of the day. Will you believe me when I tell you his name? It is Leo Slezak. Not, you say, the giant Czech tenor who was an admired artist at the Metropolitan in the days when Toscanini ruled the roost there. The very same! He is still a giant—not only up and down, but sideways. And he still sings a little.

SCHERZANDO SKETCHES

By George Hager

No. 13



Use of the Football Huddle Wouldn't Be a Bad Idea, — or Would It?

praise heaped upon her by reviewers, the press had no chauvinistic axes to grind where she was concerned. I know it can be argued that hers was an exceptional case and that exceptions only go to prove the rule. I'm not going to quarrel with anybody about that. The important thing just now, I think, is not to forget the exceptions in all the gloomy talk that goes on about the rules.

While on this subject of Americans succeeding abroad, I must say a word or two about a German film, 'La Paloma,' in which Charles Kullmann was starred. Those New Yorkers who consistently neglect the offerings of the German language movie houses in the Yorkville district can put it down in their notebooks that they are missing some first-rate singing—like that of Graveure in 'Ein Walzer für Dich,' Richard Tauber, Marcel Wittrisch, Michael Bohnen, Willy Domgraf-Fassbender and various other German opera stars of the day are to be heard in these films. Quite recently, Helge Roswänge, whose singing has delighted American visitors at the Salzburg festivals, was featured in a film styled 'Letzte Rose,' a comedy elaborated from Flotow's 'Marta.'

Now, the Flotow opera, as you know, has the British Isles for its locale, so Roswänge was an Irishman or Eng-

Or if he doesn't feel like singing, he yodels. Singing aside, he is a consummate actor, as screen acting goes. His characterizations have savor, individuality, personality. His fun is infectious and he seems never to go too far. I have seen him in several screen roles, and I am prepared to maintain that no one else in the pictures can tilt a hat or smoke a cigar with quite the effect of our old friend of the days when Otello, Radames and Tannhäuser made the boards creak, coming or going, or merely standing still. Now I am not going to say the obvious thing—that Hollywood could use him. He is in his element right where he is. But it wouldn't hurt Hollywood to see and hear him—and think things over.

It may be the other way around, but I'm inclined to believe that ship news reporters could take a lesson or two in *politesse* from their confreres, the music chroniclers. They—the ship news gatherers—have been known to ask some rather jarring questions of new arrivals in this country. Certainly, John Barbirolli, seeing America first in the persons of some of these information hawks, must have been startled by the first words of one of them. Stepping up to the modest and unassuming young conductor on the deck of the Aquitania, this reporter said: "Have you heard

that New York is generally considered the grave-yard of conductors?"

Enough to nonplus almost anyone, that remark which used to be much more on people's lips than it has been recently. Especially when it was followed by a barrage of questions, principally concerned with how it felt to be following in Toscanini's footsteps. Mr. Barbirolli managed this particular poser very neatly, replying that such a thing was impossible; that Toscanini was unique; that an era had ended and a new one must begin; that he was a simple person and hoped he would be liked.

When the music scribes got to him later in the afternoon, they found him well ensconced in his suite at the Hotel Essex, where he had made sure that there was no radio in his room, had turned off the central heating and had got himself comfortable in a dressing gown. After the usual discussion of programs, new works and so on, someone mentioned scoreless conducting. I am told that he had been worrying about it. But it appears that scores may come into fashion again, for Mr. Barbirolli insists on using them—as a duty to the composer and from a feeling of responsibility to that personage. This will be good news to one camp, which has held that it was an unnecessary and sometimes absurd procedure. You will remember that Artur Rodzinski "went by the book" when he conducted the Philharmonic last season and will probably do so again, so that the season will at least open and close with notes.

Young Barbirolli, as you will have noticed at his opening concerts, forswears another "without"—he does not conduct without a baton, a double negative that in his case is a very positive affirmative.

It would seem that these two eminent scholars, Dr. Edward J. Dent, professor of music at the University of Cambridge, and Jack Johnson, conqueror of Jim Jeffries, are in disagreement about swing music. Prof. Dent expressed himself sympathetically toward today's popular medium in an address at Harvard and Prof. Johnson described it as "nothing divided by five" in an interview in New York. Whether the two were talking about one and the same thing is perhaps of no consequence. Besides being an ex-champion of the world, Johnson has several times appeared as a glorified super in 'Aida' at the Hippodrome. For that matter, Dr. Dent, too, has his qualifications.

Mary Garden, who continues to be news, stated recently that she was planning to write her memoirs. In these, it is boldly asserted, she intends to be utterly candid about herself and also about certain others!

Now, Mary, who in the heyday of her popularity got more publicity than anyone else before the public (if you don't believe me, just look up the scrapbooks in the remarkable collection at the Forty-second street branch of the New York Public Library), still knows her way about. If she really intends to "tell all" in the projected book, you can put me down for a specially embossed and heavily insured copy. If it isn't printed on asbestos, at least it ought to be bound in iron with a lock and key for the sake of those of us who like to keep our books and their pages intact, affirms your

Mephisto

New York Orchestras Begin Their Seasons



John Barbirolli

(Continued from page 3)

promptly and modestly. Midway in the program the players were called upon to rise and share in it.

Of less than medium height and correspondingly slight, Mr. Barbirolli made the most of inches that certainly were not those of Otto Klemperer (or others less altitudinous) among his predecessors. His was conducting that bespoke authority and experience in use of it. With the orchestra admirably under control, the conductor achieved his ends, simply, directly, emphatically. Though he sometimes glanced momentarily at the scores that were open before him and turned their pages, sometimes two or three at a time, it was evident that he could have presented this entire concert from memory, if this had been his desire. He has made known, however, that he is not of the scoreless band and that it is his habit to consult the printed page in performance as well as rehearsals.

The program for the opening Thursday night concert (and its repetition on Friday afternoon) embraced the following:

Overture, 'The Roman Carnival'....Berlioz
Symphonic Poem, 'The Tale the Pine Trees Knew'.....Bax
(First performance in America)
Symphony in C Major (K. 425).....Mozart
Symphony No. 4, in E Minor.....Brahms

Well-constructed in all respects, the program was given a flashing first foot in the Berlioz overture, which was brilliantly played. The Bax symphonic poem, dedicated to Mr. Barbirolli, outwore its welcome, though a work of considerable charm of detail and given a performance that was at once fervid and adroit. The composer has disavowed a program, the while confessing that when he penned these measures he was thinking of two landscapes dominated by trees, one in Norway, the other in the West of Scotland; and thinking, too, of Norse sagas and legends of the Highland Celt. His music has the savor of nostalgia, but the pine trees miss too many opportunities to conclude their tale, one that is agreeable and likable without being compelling or fascinating. A product of 1933, the work exhibits the characteristic expert craftsmanship of the composer and reflects his personality, though that is more strongly asserted in 'The Garden of Fand,' 'November Woods' and at least one of his symphonies.

Better opportunities to gauge the new conductor's mastery of style and his capacity for realization of the deeper content of music were to be found in the Mozart and Brahms symphonies. The results were not altogether conclusive. Technically admirable, the eighteenth century work—the so-called 'Linz' symphony which Mozart is said to have composed partly in a traveling coach—presented some mild instances of sentimentalizing a phrase, with what seemed to be a particular fondness for toy-

ing with bridge passages. But the performance had clarity, grace, elegance and balance.

Questions of tempi arose with the first phrase of the Brahms symphony and there was some loss of muscularity for the sake of a more feverish sort of intensity. Rhythms tended toward the sharp rather than the rugged. But again, these were secondary considerations in a performance of spirit, tonal beauty and obvious consecration to the task. The variations of the passacaglia were clearly defined, the while the moving mass retained its momentum. Throughout the program, Mr. Barbirolli sought and enucleated the essential melody. He was never at fault in tracing the life line of what he played. A conductor of fiery intentness, he was by no means free of the sort of visual show that many symphony listeners particularly admire. But the impression he left was that of complete sincerity and of uncommon identification of self with the music performed.

National Orchestral Association Opens Its New Season

National Orchestral Association, Leon Barzin, conductor. Assisting artists: Guy Maier and Lee Pattison, pianists; a group of sixteen singers from the St. Cecilia Club. Carnegie Hall, Oct. 26, evening:

Overture, 'Der Freischütz'.....Weber
Nocturnes: 'Nuages'; 'Fêtes'; 'Sirènes'.....Debussy
Ballad for two pianos and orchestra.....Leo Sowerby
Messrs. Maier and Pattison
Symphony in C Minor, No. 5.....Beethoven

Mr. Barzin's program for the inauguration of his orchestra's new season was one that offered food for widely varying musical appetites but at the same time made exacting demands upon his young players. It would be unfair to expect of a training orchestra of this nature, taking in new recruits from year to year, the same degree of cohesiveness and confidence at the beginning of the season as towards the close. In the earnestness of purpose and youthful

striking originality, and there is colorful orchestration, but the music is scarcely convincing as a tonal delineation of distinctive personages in the story, which, it seems, it is intended to be, rather than a programmatic representation of events. There is a too general sense of confusion,



Leon Barzin, Who Conducted the Opening of the National Orchestral Association

nor is it quite clear just what the individual role of the piano parts is supposed to be. The Messrs. Maier and Pattison played these parts with their usual ease, good team work and aplomb and, with the conductor, were recalled for the audience's applause.

Paul Stassévitch Conducts

Orchestral concert. Paul Stassévitch, conductor. Town Hall, Oct. 29, evening:

Concerto in D Major.....Phil. E. Bach-Steinberg
Symphony No. 5, in B Flat Major.....Schubert
'Bunte' Suite for Orchestra, Op. 48.....Ernst Toch
Berceuse Elegiaque.....Busoni
Scherzo in G Minor, Op. 20.....Mendelssohn
Valse Nobles et Sentimentales.....Ravel

There is a real need for such orchestras as the one conducted by Mr. Stassévitch. They afford music-lovers a chance to hear compositions they might seldom or never hear if they relied on the larger symphonic organizations. Rarely, for example, is the Concerto in D Major played, despite the fact that it abounds in creative vitality and contains a slow movement of great beauty. The Schubert Symphony is almost never heard. Though an early work, it has undeniable charm, achieves much with limited means, and is thoroughly Schubertian, from the regular, clear-cut, forthright phrases and the rapid alternations of major and minor harmonies to the simple, unaffected loveliness of the melodies.

Ernst Toch's 'Bunte' Suite is much more often heard, and with far less reason. It is a group of six short pieces in various moods and tempi, clever but empty and ineffectual. One may smile at the strange combination of instruments, at the blaring glissandi of the trombones in the movement called 'Kajussel'; but it takes more than unusual orchestration and erratic rhythms to make great music. Already the 'Bunte' Suite is outmoded.

About the Scherzo in G Minor, one need only remark that it is an early Mendelssohn work, airily rhythmic and gracefully

orchestrated—in fact, a typical Mendelssohn scherzo.

Mr. Stassévitch's readings were forthright and sincere, and the orchestra responded admirably. Their performance of the slow movement of the Bach Concerto was a delight to hear. The fact that even the limited brass section called for by the Bach and Schubert works seemed sometimes to overbalance the rest of the orchestra may be ascribed to the relative smallness of the hall. Many music-lovers will be looking forward to the next appearance of Mr. Stassévitch and his orchestra.

S.

WPA Begins Bach Chamber Series

Bach Chamber Orchestra of the Federal Music Project, André Polah, conductor. Soloists, Guy Maier, Lee Pattison and Ernest Hutcheson, pianists. New School for Social Research, Oct. 30, evening:

Bach Program
Suite in D, No. 4.....C. P. E. Bach
Concerto in C Minor.....Messrs. Maier and Pattison
Brandenburg Concerto No. 3 in G.....Ernest Hutcheson
Concerto in C.....Messrs. Maier, Pattison, Hutcheson

The little oval hall of the New School was completely filled with a demonstrative audience for the opening of the WPA's new Bach series, and the applause was well merited by the unity and spirit with which the ensemble of thirty-five played their music. Mr. Polah, who is conductor of the Syracuse University orchestra, proved a devoted servant to the works of the master, and set forth the beauties and intricacies of the Suite and Brandenburg Concerto with style and verve.

Much of the interest naturally centred



Ernest Hutcheson—André Polah

in the participation of the three noted pianists. Messrs. Maier and Pattison, whose ensemble work has always been a polished, skillful and musical combination, gave a performance that possessed all of these qualities in abundance. When Mr. Hutcheson joined them for the final concerto, the result was no less happy, and applause was so insistent after the vivacious and smooth performance that the final movement had to be repeated as an encore.

Q.

Juilliard Orchestra Gives First Concert

The first concert of the season by the orchestra of the Juilliard Graduate School of Music, Albert Stoessel, conductor, was given in commemoration of the 125th anniversary of the birth of Franz Liszt in the school auditorium on the evening of Oct. 22. Alexander Siloti, a pupil of Liszt, was soloist in the A Minor Concerto and the 'Totentanz,' both in arrangements by himself. The orchestra played 'Les Préludes,' and the only other number was the setting of the Twenty-third Psalm for soprano, harp and organ, with Maxine Stellman, Joseph Pizzo, and George Volk as soloists.

N.

Music for 'Iphigenia in Tauris'

A feature of the revival at Columbia University of Euripides's tragedy, 'Iphigenia in Tauris,' was the incidental music written by the American composer Claude Lapham. The music was said to have been written in the Greek Dorian and Mixolydian modes, and was confined to an organ prelude, solos by the leader of the enslaved Greek maidens, and manodic chants by the maidens.

S.



Guy Maier and Lee Pattison, Soloists with Barzin's Orchestra and Also with the WPA Bach Chamber Orchestra

enthusiasm of the personnel there was promise rather than fulfilment, which must be inevitable at this stage. Of the purely orchestral works the Beethoven Fifth fared best, by and large, and the Debussy Nocturnes least well.

The unfamiliar Sowerby ballad, based on the tale in Percy's 'Reliques of King Estmere,' who, with his brother, saved a princess from marrying the barbarian 'King of Spayne' by gaining entrance to the banquet hall in the disguise of a harper and engaging him in mortal combat, thus winning the fair lady for himself, proved to be a somewhat strenuous composition, in so far, at any rate, as the demands made upon the two pianists are concerned. There are melodic ideas of definite contour if of no



Paul Stassévitch

NATIVE WORKS HAVE ROCHESTER HEARING

Hanson Leads Civic Orchestra in Four Concerts Featuring American Music

ROCHESTER, N. Y., Nov. 5.—The symposium of American orchestral music presented by Dr. Howard Hanson, conducting the Rochester Civic Orchestra, augmented by extra players, at Kilbourn Hall in four concerts on Oct. 26, 27, 29, and 30, occasioned considerable interest and gave a hearing to a number of works of varying quality. The compositions presented in the Monday morning recital were George F. McKay's Sinfonietta, No. 2, Op. 22; a Symphonic Prelude, by Louis Cheslock; Fugue with Chorale, by Erik Leidzen; and Concert Piece for Piano and Orchestra, by Gordon Kinney, with Harry Watts at the piano.

The music was given in rehearsal form, some of it being repeated for clarity. As throughout the symposium, the orchestra gave all the scores a first reading, and very expert they were at it. The Sinfonietta is a dignified composition in four movements, not of the extremist type; and the Cheslock and Leidzen scores fell into the same category—well written, pleasant to listen to. The Kinney Concert Piece was much more dissonant and involved. Mr. Watts did virtuoso work at the piano.

Several Works Repeated

Tuesday morning's presentations were Hugh McColl's 'Romantic Suite in Form of Variations,' Victor Alessandro's Serenade for Strings, Robert Doellner's 'Poem' (from Shelley) for string orchestra and piano, and Timothy Mather Spelman's Symphony in G Minor. The Concert Piece for Piano and Orchestra, by Gordon Kinney, was repeated. Mr. Watts functioned again as pianist for the Doellner 'Poem.' Mr. Alessandro's little serenade had the merits of shortness and clarity of writing. The McColl Suite and the Doellner Poem suffer from diffuseness and too great length. They are interesting in spots, however. The Spelman symphony is what is described by Dr. Hanson as an example of line-scoring. Whatever the cerebration that brought it forth, it is anything but pleasing to listen to, except possibly parts of the last movement; and the same may be said of David Diamond's Psalm for Orchestra. The latter, however, has a certain vitality that demands one's attention, though it is extremely cacophonous.

The Diamond music was played on

Thursday, and the Spelman symphony repeated. Also played on Thursday was Burnet C. Tuthill's 'Laurentia' and William Grant Still's 'Dismal Swamp.' 'Laurentia' suffers in being too long, but it has beauty, especially in the flute and viola solos. Mr. Still's music is characteristic and well written. On Friday were presented a Symphony in D Minor by William P. Grant; a Symphonic-Fantasy, 'Ezekiel,' by A. W. Binder; and a Rhapsody on Mexican

Themes, by Robert McBride. The latter composition was so jolly, rhythmic, and tuneful that the audience insisted on its immediate repetition. The Grant and the Binder compositions were not outstanding in any respect.

The Jooss European Ballet presented two programs at the Eastman Theatre on Oct. 30, the afternoon program to a large audience and in the evening to a full house. Much enthusiasm was shown for the smooth work done by the ballet and the superlative performances of the soloists.

'TANNHAUSER' FIRST CLEVELAND OPERA



The Second Scene of the First Act of Wagner's Opera, Showing Tannhäuser and the Shepherd. Richard Rychtarik Designed the Sets for the Cleveland Production

CLEVELAND, Nov. 5.—Both the second and third offerings of the Cleveland Orchestra season were events of major importance. On Oct. 22 and 24, Jascha Heifetz gave performances of the Brahms Violin Concerto that were perfection itself. The Wertheim arrangement of the Bach 'Toccata and Fugue in D Minor,' the 'Prelude' and 'Liebestod,' from 'Tristan und Isolde,' and the much-discussed 'Symphony, Op. 10,' of Shostakovich, rounded out the program. The latter was given again by request.

Another achievement for Dr. Rodzinski was his production of 'Tannhäuser' on Oct. 30 and 31. Elisabeth was to have been sung by Marjorie Lawrence, but illness prevented. Grete Stueckgold graciously filled her place at the last moment, and gave one of the most inspired characterizations it has ever been our privilege to hear. Her costuming, her dramatic conception, her singing, all were in perfect keeping with the ideal Elisabeth.

On an equal level we must place Chase Baromeo's Landgraf. The Tannhäuser of Paul Althouse and the Wolfgram of Richard Bonelli were again triumphs for each of them. Especial attention must be called to Leonard Treash, who gave an amazingly fine portrayal of Biterolf. This young man is just beginning his operatic career, and, if one performance is a measuring

stick, he will go far.

Margaret Halstead as Venus was excellent vocally; and Marie Simmelink Kraft, Edward Kane, George Vaughan, and James Brooks completed an outstanding cast. The ballet was trained by Mary Elizabeth Gleason, who herself danced one of the parts. She received several curtain calls. The chorus was trained by Boris Goldovsky; the scenery was conceived by Richard Rychtarik.

Flagstad Opens Series

The first offering in the Cleveland Concert Course was Kirsten Flagstad. The ovation given her forced her to wait several minutes before she could begin. A group of Strauss and a group of Marx songs, sung in German, and a group by Grieg and Jordan in Norwegian, were superbly performed. Her English group was not too successful, but the three Wagnerian numbers roused the audience to a frenzy of enthusiasm. Edwin McArthur, her accompanist, also impressed favorably.

STEWART MATTER

The Breslau Stadttheater will restage Lortzing's 'Der Grossadmiral' during the coming winter; also Siegfried Wagner's 'Herzog Wildfang.'



Victor Kolar, Conductor of the Detroit Symphony's Opening Concert

DETROIT SYMPHONY BEGINS NEW SERIES

Tribute Paid Gabrilowitsch — Novaes Is Soloist with Kolar Conducting

DETROIT, Nov. 5.—The first regular concert by the Detroit Symphony this season on Oct. 29 at Orchestra Hall, opened on a note of impressive solemnity, due to the untimely death of Ossip Gabrilowitsch. Rabbi Leo M. Franklin, followed by Victor Kolar, entered the stage, and the Rabbi, a close friend of Mr. Gabrilowitsch's, spoke briefly and asked the audience to rise and stand silent for a time in tribute to the departed musician. Mr. Kolar then led the orchestra in the Andante Cantabile of Tchaikovsky.

The scheduled program followed immediately with the brilliant Brazilian pianist, Guiomar Novaes, as soloist. The orchestra, slightly enlarged and with a number of changes in personnel, opened with the sprightly Berlioz Overture to 'Benvenuto Cellini.' Mme. Novaes played the Beethoven Fourth Piano Concerto in G, with feeling and imagination.

Kolar Conducts Dvorak Work

The entire second half of the program was given over to Dvorak's Fifth Symphony in E Minor, which was given a splendid reading. There was a spontaneity in the orchestral playing which in a large measure was due to Mr. Kolar's conducting his beloved teacher's composition, for he was a Dvorak pupil.

There are now seventy-seven men in the orchestra compared to last season's seventy-four. Actually there are nine changes in the personnel, two of whom are members for the first time. These are Henry Siegl, first violin, and alternate first French horn, Sune Johnson, who came here from the Washington Symphony. Mr. Siegl is a native of Detroit and a graduate of the Curtis School of Music of Philadelphia. Former members again in the orchestra are Valbert Coffey, viola; Jascha Schwartzman, cellist; Frank Keleman, English horn; Otto Schmeisser, trumpet; Philip Sklar, double-bass, and Maurice Warner, violinist.

A new light opera, 'Margadinha de Val Flore,' by Pinheiro Chagas, is being given with great success in Lisbon.



Howard Hanson, Who Led a Symposium of American Works in Rochester

Boston Symphony Celebrates Anniversary of Liszt with Performance of 'Faust' Work

**Koussevitzky Leads Abbé's
'Symphony' with Harvard Glee
Club and Robinson Assisting—
Ruth Posselt Plays Dvorak
Concerto — Stravinsky Ballet
Music, 'Le Baiser de la Fée',
Heard**

BOSTON, Nov. 5.

UPON the program book of the Boston Symphony concerts of Oct. 23 and 24, appeared the following legend: "The present year brings a double Liszt anniversary, which is being recognized in many parts by performances of his music. Last summer there

was noted the fiftieth anniversary of his death, and before the next pair of concerts, 125 years will have passed since his birth." With this in mind, symphony patrons found it of peculiar interest that Dr. Serge Koussevitzky should have dedicated the major portion of this pair of concerts to what in the opinion of many is the outstanding opus of the Abbé Liszt: the 'Faust' Symphony, with chorus.

Many a whirlwind of criticism has gathered and spent itself over the works of this composer. The position occupied by his compositions has been the subject of lively and often acrimonious debate, yet even the most critical observer must concede Liszt his rightful place as exponent and, in a measure, developer of pictorial music. There must also be taken into consideration the certainty of his success in enlarging upon the theme of tonal satire; and, while composers since his time may not willingly acknowledge their indebtedness to him, the fact remains that he pointed the way.

In this revival of the 'Faust' Symphony, Dr. Koussevitzky called to his assistance the Harvard Glee Club (G. Wallace Woodworth, conductor) and the solo tenor voice of Rulon Y. Robinson. For purposes of contrast and display, no work of Liszt could better illustrate the points which Dr. Koussevitzky sought to make. Written, as the reader will remember, in three sections—1) Faust, 2) Gretchen, and 3) Mephistopheles—it afforded the composer a chance to reveal his creative ability throughout the entire gamut of emotional expression.

Remarkable Orchestral Achievement

That the Boston Symphony is technically equipped to give as perfect a performance of this score as could be heard anywhere is generally conceded. Within the bounds of the thematic material at his disposal, Dr. Koussevitzky wrought a trio of well-etched portraits. Scrupulous attention to form and line was continuously evident, and seemingly no highlight in character delineation was overlooked. A tendency to exaggerate the slow movement resulted in a somewhat over-sentimentalized portrait of Gretchen; yet none could deny the exquisite tonal texture of the strings nor the perfect co-ordination and control of both conductor and orchestra. The final movement revealed the virtuosity of the individual members of the orchestra. Such a revelation is usually the result of inexpert orchestral fusion; but in this instance the peculiar quality required, especially from the wood-winds and brass, made for a performance which roused admiration, regardless of the merits of the movement. It was a remarkable orchestral achievement.

The Harvard Glee Club is this year of better quality than for some seasons. The young men sang smoothly and at times lustily; but the score, unfortunately, is not conceived for youthful voices, which, in this instance, were too light in texture to preserve a wholly satisfying balance. Mr. Robinson, whose voice is pleasant in quality and intelligently used, also found the score slightly unsuited. A heavier voice than his would have been more effective, even at the expense of the floating quality that is a characteristic of Mr. Robinson's voice.

As prelude to the 'Faust' Symphony, Dr. Koussevitzky offered Wagner's 'Faust' Overture, another somewhat con-



Ruth Posselt, Violinist, Who Was Soloist with the Boston Symphony

troversial work, but performed with unmistakable authority and perfection of detail. In all, it was an artistically satisfying concert.

"He that has patience and labors diligently may compass anything." Thus might the familiar words of Rabelais have been paraphrased into an appropriate motto for the symphony concerts on Oct. 30-31. The program:

Divertimento from 'Le Baiser de la Fée,'
Allegorical Ballet Stravinsky
(First performances in Boston)
Concerto in A Minor, Op. 53 Dvorak
Ruth Posselt
Symphony in D Minor, Op. 120, No. 4
..... Schumann
(Played without pause)

The appearance of Ruth Posselt, the twenty-five-year-old Medford (Mass.) girl as soloist in the Dvorak Violin Concerto occasioned the quotation with which we opened our review of this concert. Her appearance marked the recognition of another talented young American. Residents of New York City will no doubt recall that in 1920, at the age of nine, Miss Posselt gave a recital in Carnegie Hall. At eighteen she won the Schubert Memorial Prize and went to Europe for several years' study with Jacques Thibaud, thereafter appearing in recitals in England, France, Holland, Italy, Spain, Sweden, Belgium and Soviet Russia. She also made orchestral appearances with the Amsterdam Concertgebouw under Mengelberg, the Orchestre Symphonique de Paris under Monteux, and with the Colonne Orchestra under Paray. Although Miss Posselt had appeared as soloist with the Boston Symphony at a Monday concert last season, her appearance at the concert under review marked her Boston debut at a "regular" concert. She achieved the recognition which is the ambition of probably every young artist, American or otherwise.

As upon that former occasion, Miss Posselt displayed her expert ability as a good fiddler, capably meeting the technical demands of the concerto which, as all violinists know, is difficult despite the fact that it "lies" well and is idiomatically written. Unfortunately it is virtually devoid of emotional appeal which, of course, gives one very little to carry away except an impression of virtuosity in performance. Miss Posselt's choice of this material may after all have been wisely made. Certainly her Friday afternoon audience gave her an enviable reception.

Stravinsky and Mid-Victorianism

In Chicago in January last year, Igor Stravinsky conducted a performance of 'Le Baiser de la Fée' with the Chicago Symphony. He also conducted the Boston Symphony in a performance of the work in Cambridge (Mass.) the following March. In referring to the Chicago performance, Mr. Goldberg, the Chicago correspondent for MUSICAL AMERICA, found the music to sound mid-Victorian. It still does, yet the circumstance seems congruous

to this reviewer, inasmuch as the work is frankly dedicated "To the muse of Tchaikovsky" and as frankly brings forward familiar Tchaikovskyan themes clad in Stravinskian habiliments, not as striking as those of 'Petrouchka' or as daring as those of 'Le Sacre du Printemps.' The actual performance did a great deal for the piece, upon this occasion. Dr. Koussevitzky appeared to draw from it more than the composer had put in, which is of course, a tribute to the conductorial powers of discernment. It should also be remembered that Dr. Koussevitzky has a top rank orchestra at his command and at the Friday concert it fully justified its reputation.

All students of symphonic literature find in Schumann a composer who thought in symphonic terms, but who disdained the formal arrangement of material as exemplified in the majority of the works by his predecessors, Haydn, Mozart and Beethoven. Whereas Haydn and Mozart may be said to have crystallized the symphonic form, Beethoven found it expedient to modify that form in order to express more fully the surging themes which charged his mind. Likewise, throughout the year 1841, the period during which Schumann wrote the symphony now known as No. 4, but actually No. 2 in point of composition, Schumann continually found it necessary to break the old form in order to give free rein to his creative impulse. Thus, upon analysis, this symphony in D Minor does not conform to orthodox symphonic structure (sonata-form) but rather departs from it to become a symphonic poem. Upon the premise of the tone poem, Dr. Koussevitzky based his interpretation. The orchestra gave its best and the result was an unusually beautiful performance which brought an unmistakable expression of approval from the audience.

GRACE MAY STUTSMAN

MERTENS TO VISIT HERE

Viennese Concert Manager To Come to America in November

André Mertens, concert manager, of Vienna, will arrive in New York the early part of November and remain here during the rest of that month and December in order to confer with American artists.

Mr. Mertens has engaged Rose Bampton for operatic and concert engagements in Munich, Prague, and Vienna. Dusolina Giannini will appear in Munich under his banner; and Yussy Björling, tenor of the Stockholm Opera, will be heard in Budapest, Vienna, Brussels, and throughout Switzerland under his auspices. Mr. Mertens has booked Enid Svanholm for a concert tour of Russia, and has arranged a tour of sixteen concerts in England and Belgium for the Vienna Symphony under Felix Weingartner and Oswald Kabasta.

New Works Heard at Yaddo

SARATOGA SPRINGS, N. Y., Nov. 5.—One of the most interesting programs of the recently concluded season by the Yaddo Music Group was that which contained works by Wallingford Riegger, Paul Creston, Allan Sly, Aaron Copland and Harold Morris. Particularly impressive were the chamber music works by Morris and Creston, the former a quintet for piano and strings, in which the composer joined the Phil-Sym Quartet, and the latter a string quartet.

Benjamin DeLoache, baritone; David Katz, viola; Ethel Luening, soprano; Otto Luening, flute, and Robert McBride, clarinet, were the other participants.

Japanese Conductor in America

Viscount Konoye, founder and former conductor of the New Symphony in Tokyo, spent a few weeks in New York before sailing for European engagements in the early part of November.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



TIBBETT



MENUHIN



MARTINI



FRANTZ



JEPSON



BAMPTON



ANTOINE

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Ballet Russe Gives Novelties

NEW YORK'S balletomanes were given three novelties to consider, as well as a long list of familiar ballets, during the engagement of Col. W. de Basil's Ballet Russe, which opened at the Metropolitan Opera House on the night of Oct. 29. The novelties were Leonide Massine's new choreographic version of Berlioz's 'Symphonie Fantastique,' hailed in some quarters as his masterpiece; David Lichine's 'Le Pavillon,' of special interest in that this was the first example of choreography by Lichine to be exhibited in America; and Massine's 'Cimariosiana,' only vaguely remembered as an item in the Diaghileff repertoire of fifteen years ago. A revival of 'The Afternoon of a Faun,' with Lichine as the faun, was another of the highlights of the engagement.

Massine's adaptation to dance purposes of the Berlioz symphony, first disclosed in London during the summer, was preceded to this country by various echoes of a debate almost as spirited as that which attended the first English performances of his 'Choreartium,' which made similar use of the Fourth Symphony of Brahms. Their common predecessor, 'Les Présages,' an adaptation of Tchaikovsky's Fifth Symphony, was accepted with no such shaking of heads on the part of musicians reluctant to have the musical content of a recognized masterpiece subordinated to the visual conceptions of a choreographer. Ernest Newman, altogether sympathetic to Massine's endeavors, wrote a series of articles for the London *Sunday Times*, headed 'Symphonies and Ballets,' and these subsequently were collected and reprinted in a brochure distributed for the edification of others not quite so sure of their ground as the London critic.

Miming the 'Symphonie Fantastique' does not raise quite the same questions as does miming the Brahms Fourth. Berlioz gave it a literary basis and it has a detailed program which would seem, in itself, to supply the scenario for a choreographic drama. The Brahms opus, on the other hand, remains for many or most listeners, abstract music with no hint of story or drama other than the drama of the inner man. 'Choreartium,' as a ballet, remains an abstraction, whereas the dance version of the 'Symphonie Fantastique' possesses choreographic action that runs parallel, in its essentials, to the action suggested by Berlioz's own literary program. The five movements of the symphony become five scenes, the *idée fixe* the beloved, the unhealthy musician the lover; the program of the symphony, the lover's pursuit of the beloved through the successive episodes suggested by the symphony. In Massine's realization of these, the Ball and the March to the Scaffold are inevitably rather literal. So, too, the Witches' Sabbath, in which the beloved has become the wild and foul creature Berlioz himself suggests. More difficult of realization, but more imaginative because of the difficulty, are the 'Visions and Passions' of the first movement and the Scene in the Fields of the third. Massine has been particularly successful with the latter, which he has converted into a pastorate of genuine appeal.

In its entirety, the choreography tells its story well, even a little too obviously, perhaps, for those who particularly enjoyed 'Choreartium.' The same basic consideration remains, that of viewing the music for the ballet's sake rather

Massine's Version of Berlioz Symphony a Highlight of New York Season



Above: The Young Musician and His Love, Danced by Massine and Toumanova in the Berlioz Work. Left: Lichine, Danilova and Riabouchinska in a Scene from Lichine's New 'Pavillon'

than the ballet for the symphony's sake. Music is the point of departure for the dance, rather than the dance a visualization of the music. Of necessity, however, 'Symphonie Fantastique,' as ballet, hovers between the two conceptions. Christian Berard's scenery and costumes contributed much to the success of Massine's choreography.

Massine himself was the young musician and seldom has been more completely identified with a dance impersonation. Tamara Toumanova was alluring as the beloved. Of others concerned, Nina Verchinnina and George Zorich contributed delightful bacolic studies to the pastoral scene. The swirl of the Walpurgis Night was macabre and theatrical to a stirring degree. As spectacle, 'Symphonie Fantastique' surpasses either 'Choreartium' or 'Les Présages,' perhaps because of that very literalism which limits its possibilities in other directions. Although the performance of the score could not fairly be compared to a projection in the concert halls, Efrem Kurtz must be credited with doing very well by the symphony itself.

Other dances of the opening bill were the familiar 'Aurora's Wedding' and 'La Boutique Fantastique.'

T.

'Le Pavillon' was uncanceled on the second night of the engagement. The scenario was by Boris Kochno, the music by Borodin, Antal Dorati having arranged and orchestrated the latter. Mr. Dorati conducted.

In type, 'Le Pavillon' harks back to the typical ballet of the third quarter of the last century, and is certain to awaken some recollection of 'Les Sylphides.' The slender story is that of an interrupted tryst in a garden. A poet, waiting at a pavilion for his innamorata, is lured away by nocturnal spirits, with the result that the lady finds no poet to greet her. With the coming of day the meddlers lose their power to keep the lovers apart.

The actual dancing is that of the older order, much of it *sur les points*. As an English writer states, the work suggests a triple concerto, with the main body of the dancers supplying the equivalent of an orchestral basis and the soloists presenting virtuoso figurations that are poised on a background of patterns. Lichine embodied the poet with his accustomed grace and manliness. Alexandra Danilova was lyrically expressive as the poet's sweetheart, and Tatiana Riabouchinska was an airy leader of the spirits. Mr. Dorati's double task was admirably achieved. The bill combined with the new work a repetition of 'Symphonie Fantastique' and brought back the familiar 'Le Beau Danube,' to music by Johann Strauss.

David Lichine had another display of choreography and mimed the chief role himself when the famous 'L'Après-midi d'un faune' was revived on the evening of Nov. 1. Many sensations have flowed under the bridge and become stale commonplaces since Nijinsky aroused a Paris audience by his erotic interpretation of this ballet, and even since Massine had to modify it here after one performance in 1916. Lichine's choreography is said to be "after Nijinsky's," and it has retained one erotic moment which proved sensational to at least one feminine member of this night's audience, who was heard to shriek and seen to run out of the auditorium. All the others retained their places and, presumably, their composure.

Otherwise, Lichine's interpretation is more on the automaton side than the music would seem to warrant. It was in the main, however, very effective against Prince Schervachidze's stark scenery, which made no concession to the original Bakst colorfulness. Tamara Grigorieva was the nymph à la Greek frieze.

A third performance of 'Symphonie Fantastique,' a second of 'Pavillon' and the barbaric riot of the 'Prince Igor' Dances completed this bill.

A novelty-revival on the evening of Nov. 4 was 'Cimariosiana' which, as the name



indicates, is an arrangement of dances to tunes by Domenico Cimarosa, whose 'Matrimonio Segreto' will have its Metropolitan premiere during the present season. Respighi arranged and orchestrated the music. It was conceived by Massine for the Diaghileff organization of happy memory, in 1920. It is an inoffensive bit of capering with pas de deux and pas de trois and some pallid *contredanses*. The scenery and costumes by José-Maria Sert was colorful. The dancers taking part in the most applauded solo bits were Tamara Toumanova and Yurek Shabalevsky in a pas de deux, and Alexandra Danilova, Roman Jasinsky and Paul Petroff in a pas de trois. The ballet was received with favor by the audience.

Other works given were de Falla's 'Three-cornered Hat' for the first time this season with Massine as the Miller, Mme. Toumanova as the Miller's Wife, David Lichine as the Governor and Michel Katcharoff as the Dandy. The remainder of the program included repetitions of 'The Afternoon of a Faun' and the Polovtsian Dances from 'Prince Igor.'

Other performances in the standard repertoire given during the engagement were 'Les Sylphides,' Fokine's ballet to music by Chopin; 'Lac des Cygnes,' to music by Tchaikovsky; 'Schéhérazade,' music by Rimsky-Korsakoff; 'Petrouchka,' with choreography by Fokine to Stravinsky's score; 'Spectre de la Rose,' 'Gypsy Dances' from the opera 'Russalka,' and a final gala performance of four works on the evening of Nov. 8.

Benefit Series of Concerts to Be Given in Newark

NEWARK, N. J., Nov. 5.—Four concerts by the Philadelphia Orchestra and one performance by the Metropolitan Opera will be given at the Mosque Theatre under the auspices of L. Bamberger & Co. The opera performed will be 'Traviata' on Jan. 26, and soloists with the orchestra will be Mischa Elman on Dec. 2, Sergi Rachmaninoff on Jan. 6, Vladimir Horowitz on Feb. 10, and a soloist to be announced later, for March 10.

Albert Morini in America

Albert Morini, European concert manager, arrived in New York on the Ile de France on Oct. 27 for a stay of three weeks, during which time he is negotiating for the European appearances of American artists and ensembles. He is making his headquarters at the Hotel St. Moritz.

CONCERTS: New York's Halls Well Filled as Season Gets under Way

THE song recitals of Lotte Lehmann and John Charles Thomas, as well as appearances of several vocal debutants, the piano programs of Ruth Slenczynski, Sascha Gorochnitzki, Leonora Cortez and a number of newcomers, and the debut of Joseph Schuster, 'cellist, were highlights in a busy New York fortnight. Events also eliciting interest were the first two in a series of Beethoven sonata lists by Eddy Brown and E. Robert Schmitz.

Pietro Yon Gives Organ Recital

Pietro Yon, organist. Carnegie Hall, Oct. 21, evening:

Prelude and Fugue in C: 'Wachet auf' chorale; Toccata, Adagio and Fugue in C. J. S. Bach. C. Andelfli. Cantilene Pastorale. A. Guilman. Bourée e Musette. A. Ely. 'La Goccia'. R. Remond. 'Canadian' Rhapsody. F. Yon. Second Sonata. F. de la Tombelle.

This recital by the organist of St. Patrick's Cathedral was as interesting for its novelty as for the artistic merits it disclosed. For some reason best known to themselves, masters of the pipes and wind-chest seldom exhibit their accomplishments in New York in professional concert appearances. They retire, for the most part, to the houses of worship and thus remove themselves from the broader musical highway and from the general musical public—at a distinct loss to the latter.

Mr. Yon, however, has appeared in recital with some regularity and he can be depended upon to produce a program which bespeaks animation and a wide view of the compositional horizon for his instrument. Without Bach, of course, there is no organ recital. Mr. Yon's Bach was clear-cut, musical in the more romantic manner and not inappropriately mystical, especially in the chorale prelude. In this as in his generous representation of contemporary organ composition and in his own Rhapsody upon well known melodies, written for the Vancouver centennial celebration last June, Mr. Yon declined the stiffness and continence of registration which turn too many organ performances into drone recitations, and yet he exercised the extensive powers of the Carnegie Hall instrument with taste and intelligent restraint. He was well received by a good-sized audience. R.

Zadora Plays Bach and Liszt



Michael Zadora

Brilliant execution, an overwhelming enthusiasm for the work in hand and a strong personal identification with the sentiments of the chosen composers were Michael Zadora's principal expositions in his piano recital in the Town Hall on the evening of Oct. 21. Mr. Zadora is a pianist in the grand manner, a manner which passed, un-

countably and regrettably we think, with the last century. His is not the impersonal touch. He seems to live and feel with the composer when he is at the piano, and he leaves the listener in no doubt as to what goes on within this dual consciousness.

Of the composers represented—Liszt, Bach, Chopin and Charles V. Alfani—the first-named was communicated with most fervor and also with the greatest authen-



John Charles Thomas

ticity. Mr. Zadora is a "natural" Liszt player. In the B Minor Sonata and the six Paganini Caprices he gave vivid and most informing interpretations articulated with fingers as accurate as they were agile.

Chopin, too, in his two nocturnes in C Sharp Minor and F Major, was realized with intelligence and an adult view of his youthful ideations. Bach seemed to be nearer the borders of Mr. Zadora's domain. The polyphony of the Toccata in C and the Prelude and Fugue in D, transcribed by the scintillant Busoni, teacher of Mr. Zadora, was not so sharply etched as one could have wished. The performer was generously applauded. R.

Lotte Lehmann in Program Devoted to German Lieder

Lotte Lehmann, soprano. Ernő Balogh, accompanist. Town Hall, Oct. 24, evening:

'An die Musik'; 'Im Abendrot'; 'Der Doppelgänger'; 'Ständchen'; 'Rastlose Liebe'. Schubert. 'Waldesgespräch'; 'An den Sonnenschein'; 'Märlchen'; 'Die Kartenlegerin'; 'Frühlingssnacht'. Schumann. 'Venezianisches Gondellied'. Mendelssohn. 'Märlchen'; 'Wiegensong'. Reger. 'Die Leichen'. Humperdinck. 'Ein Yon'. Cornelius. 'Gretel'. Pätzner. 'Allerseelen'; 'Morgen'; 'Traum durch die Dämmerung'; 'Ständchen'. Strauss.

Cautious at first, with some short phases in 'An die Musik' to bespeak something less than her usual abandon, Mme. Lehmann warmed rapidly to her task and midway in her first group was not only giving freely of her great gifts for emotional interpretations but surpassing her usual vocal self in the technical excellence of her singing. Perhaps what this artist most needs is that initial note of caution, since she is rarely in danger of being reproached for under-statement or for being cold. It may be her safeguard against shattering the vocal line through over-enthusiasm and driving her tones too strenuously in a passionate desire to communicate intensity of feeling. This was a recital that abounded in good singing for its own sake, without any loss of poetic communication; indeed, it gained in its mood appeal by reason of its greater vocal smoothness and surety.

Serenades and cradle songs had a liberal place in the music of the afternoon, the Brahms 'Vergebliches Ständchen' being added to the Schubert and Strauss works of the former category, and Schubert's 'Wiegensong' called in as companion for the Reger slumber song. Mme. Lehmann invariably invests music of this order with a rare lyricism and a tenderness quite her own, but she has never sung these familiar works better than on this occasion. They were completely captivating. Haunting, too, was her voicing of the Strauss 'Morgen'.

In an individual way, she gave 'Aller-



Lotte Lehmann

seelen' one of the most appealing performances of memory. Her capacity for archness and humor made delights of 'Märlchen' and 'Die Kartenlegerin.' Pätzner's 'Gretel' was another song winningly fashioned and exceptionally well sung. Not every offering, of course, reached this highest level. 'Der Schmied,' one of the extras, though vociferantly applauded, was distinctly less an achievement to remember. But in its entirety this was one of Mme. Lehmann's most satisfying recitals. Ernő Balogh played with his familiar zest and sympathy. The audience was a large one, requiring provision for an overflow on the platform. T.

John Charles Thomas Heard in Unconventional List

John Charles Thomas, baritone. Carroll Hollister, accompanist. Town Hall, Oct. 25, afternoon:

'Widmung' Franz. 'Eros' Grieg. 'Die Sonne Sank'; 'The Joyful Widower' Wetzler. 'Zueignung' Strauss. Song Cycle, 'Bois de Boulogne' Evangeline Lehman. 'Down in the Bois'; 'The Old Windmill'; 'By the Grave of la Guinard'; 'White Swans'; 'At the Fountain of Claude Debussy'; 'The Little Train' (First time).

'L'Abbesse' D'Erlanger. 'En Barque' Pierné. 'Nicolette' Ravel. 'Rose, ne croyez pas' Nerini. 'Chanson a boire' Ravel. 'Green Pastures' Sanderson. 'Lord Randall' Cyril Scott. 'Darling' Jean Taylor.

(First Time) 'Widdicombe Fair'...arr. by Mark Andrews. 'The Poor Old Man' (First time); 'Song of the Road' Malotte. On paper, this was an unconventional program. In its presentation, Mr. Thomas, too, was sometimes unconventional. However, it is no new thing to find him playing the role of entertainer as well as interpreter. The essential of this recital, as of its predecessors in recent seasons, was the beautiful singing by which it was vitalized for a ravenous and demonstrative audience. The baritone was in his best voice, which meant clarion upper tones and a floating, velvety mezza-voice. It meant also an ease and smoothness of production to rejoice those to whom good singing is first of all something of music in the instrumental sense, and thereafter a matter of word poetry and interpretative effect. As in past recitals, Mr. Thomas's singing had much of this instrumental kind of beauty, entirely aside from his individual and characteristic interpretations with which the listener is privileged either to agree or disagree. 'Widmung' and 'Eros' were tonally opulent and stirring; 'L'Abbesse' was a particularly fine example of soft-voice singing; an extra, the Negro spiritual 'Steal Away to Jesus,' was of haunting effect by reason of sheer beauty of voice.

The novelty of the afternoon, the cycle

of six songs by Evangeline Lehman, left no feeling of any very weighty or distinctive contribution to vocal literature, but served as an agreeable variation from the run of recital material. The moods of the songs were delineated by the baritone with skill and sympathy. Another "first time" of the program, Malotte's 'The Poor Old Man,' proved to be one of those "character" songs in which Mr. Thomas almost ceases to be a singer for the sake of another type of verbal and tonal interest. Among extras was a song by Anna Case (Mrs. Clarence



Ruth Slenczynski

Mackay) who was discovered in the audience by Mr. Thomas and called upon to rise and bow. Carroll Hollister's accompaniments were of their customary high quality. T.

Ruth Slenczynski Plays Taxing Program

Ruth Slenczynski, pianist. Town Hall, Oct. 31, afternoon:

Prelude in E (from Partita No. 3 for solo violin) Bach-Slenczynski. Chaconne in D Minor Bach-Busoni. Sonata in F Minor, Op. 57 ('Appassionata') Beethoven. 'Carnaval' Schumann. Three Studies: G Minor, Prelude, Etude; E Flat, Andante, Andantino Capriccioso; G Sharp Minor, 'La Campanella', Allegretto Paganini-Liszt.

That a very little girl—she is only eleven now and an increased chubbiness is about the only essential difference in her appearance from that of three years ago—can perform such wizardry at a keyboard never ceases to astonish those who gather in our concert halls. How many dozens of the other little girls who heard Ruth on this occasion were asked by their mammas: "Don't you wish you could play like that?" is a matter for conjecture. Probably none of them can or we should have heard about it.

Once more was there an amazing virtuoso display from the tiny but powerful fingers. Runs and octave passages were taken so fleetingly and yet clearly that one gasped; tone was light, velvety and rippling or sonorous and deep as the occasion demanded. Earnestness, seriousness and musicality of approach are other assets which the child has always possessed; they came to the fore in the Bach and Beethoven.

With all the absorption in the sheer musical aspects of the first half of the program, it was the concluding group of bravado pieces which roused the greatest enthusiasm. This is understandable, for while one wonders at the grasp of essentials and musical content of such works as the 'Appassionata' and the 'Carnaval,' it is not to be expected that an eleven-year-old has had time enough to acquire the experience which makes for more mature interpretations. There are years ahead for such matters. But at this moment, there is no gainsaying the excitement which is created

(Continued on page 21)

M. T. N. A. NAMES SITE OF NEXT CONVENTION

Sixtieth Annual Meeting of Music Teachers to Be Held in Chicago

LAWRENCE, KAN., Nov. 5.—The Music Teacher's National Association will meet in Chicago in December for its annual meeting, the sixtieth in its history. This was announced from the office of the national secretary, D. M. Swarthout, dean of fine arts at the University of Kansas. According to Mr. Swarthout the ranks of this meeting will be swelled by seventy-five delegates to the annual sessions of the National Association of Schools of Music, and delegates and representatives of Phi Mu Alpha (Sinfonia), holding its biennial meeting at the same time.

The three-day program, announced by Earl V. Moore, president of the M. T. N. A., will embrace a clinic for the training of orchestra players and the planning of orchestral rehearsals, possibly with Frederick Stock, Hans Lange, or Eric DeLamarter in charge. Time will be devoted to musicology. This phase will be in charge of the American Musicological Society, with Otto Kinkeldey, of Cornell University, presiding.

Howard Hanson, president of the N. A. S. M., will read a paper on American music. Other speakers will be Henry P. Eames, whose subject is 'Adventures in Music in Japan and China'; Otto Ortmann, Oliver Strunk, Carleton Sprague Smith, Harold Spruace, and Lilius Mackinnon.

Rudolph Ganz, chairman of the Chicago local, and Sidney Silber, in charge of the membership campaign, have planned musical events, presenting the Chicago A Cappella Choir, under Noble Cain; the Women's Symphony Orchestra, Ebba Sundstrom, conductor; The Business Men's Orchestra, George Dasch, conductor; the Mischakoff Quartet, and the Philharmonic Quartet.

Rudolph Ganz will preside at the annual banquet of the M. T. N. A. and N. A. S. M. on Nov. 29, when a nationally known figure will be speaker. There will be a special service at the University Chapel under Mack Evans of the University of Chicago. Members of the National Federation of Music Clubs, Phi Mu Alpha, Mu Phi Epsilon, Sigma Alpha Iota, Pi Kappa Lambda, and other musical societies will have national officers in attendance.

BLANCHE LEDERMAN

SCHELLING RETURNS

He Will Tour and Again Conduct Young People's Concerts

Ernest Schelling, conductor of the concerts for children and young people by the New York Philharmonic-Symphony, arrived on Oct. 27 on the Ile de France after a holiday spent at his home in Celigny, Switzerland. At the request of the state department, he represented this country at the Ninth International Theatre Congress in Vienna, held from Sept. 2 to Sept. 9.

Mr. Schelling plans a season of extended activity. He will start soon on a concert tour, and will play in New York in Carnegie Hall on Nov. 17. He will conduct the first of his annual series of six Saturday morning young people's concerts in Carnegie Hall on Dec. 19. Subsequent dates are Jan. 16 and 23, Feb. 13 and 20, and March 13.

New Films Bring Musicians Before the Camera

Stokowski and Frank Forest Are Featured in 'The Big Broadcast of 1937'—Marion Talley Makes Screen Debut in 'Follow Your Heart'

PERHAPS, as hopeful ones aver, the day of the purely musical film is near at hand. About all the changes possible have been rung on the theme of the opera singer's private life, as an excuse for the presentation of a few hackneyed airs and glimpses of a stage performance in progress. Meanwhile, it is radio and not opera that has the centre of the stage in 'The Big Broadcast of 1937.' The film, elaborate and amusing as it is, would scarcely concern those whose special interest is music were it not for the



Marion Talley, Who Makes Her First Screen Appearance in 'Follow Your Heart,' with Michael Bartlett, Tenor, Her Leading Man

participation of Leopold Stokowski and of Frank Forest, the American tenor who was well known abroad as Franco Foresta-Hayek.

In a succession of snapshots, so to speak, of various broadcasting studios, Stokowski is to be seen guiding a symphony orchestra. The music is Bach's and is well recorded, but apparently what most concerned the producers were the hands of the conductor. These are to be observed from various angles with the lighting arranged accordingly. As this is a broadcast, Stokowski plays Stokowski. He is not called upon to do anything but conduct. Bob Burns, with his 'Bazooka,' strays through successive scenes trying to find the conductor, so that the audience is well prepared before the symphonic celebrity is revealed.

Frank Forest plays a part, and plays it well. It consists chiefly of behaving like a tenor with a radio reputation. The music he sings is of the radio order. Opera is given a deserved holiday and in place of the all too-familiar excerpts he gives vibrant tone and an infectious enthusiasm to 'La Bomba' and other melodies which probably will have precisely the same life as the film. Aside from singing well and acting well, he looks well, and that, for 'The Big Broadcast of 1937,' would seem precisely to fill the bill.

Others concerned are Jack Benny, George Burns and Gracie Allen, Martha Raye, Shirley Ross, Ray Milland, and Benny Fields, with specialties by Benny Goodman and his orchestra, Louis Dapron, Eleanor Whitney, Larry Adler,



Leopold Stokowski Faces the Camera in 'The Big Broadcast of 1937' and the Musicians of His Orchestra Seem Perfectly Capable of Taking Their Cues Behind His Back



Frank Forest, Tenor, Makes His Film Debut in 'The Big Broadcast,' Featured as a Tenor with a Radio Reputation

Virginia Weidler, David Holt and Billy Lee. It would be a merry and extravagant mélange, even without the spotlight on a celebrated pair of hands. Yes, there is no baton.

'Follow Your Heart' Marks Marion Talley's Film Debut

Making her first appearance as a motion picture actress, Marion Talley, formerly of the forces of the Metropolitan Opera, was seen and heard in a film entitled 'Follow Your Heart' at the Criterion Theatre, New York, on Oct. 21. Miss Talley's role was that of a sane daughter of a somewhat mad southern family, who is discovered to have a voice and through falling in love with the manager of a stranded opera troupe, admirably played by Michael Bartlett, becomes an opera singer.

Miss Talley who, of course, lands in the Metropolitan, via La Scala, sang in approved operatic style arias from 'Mignon' and 'The Huguenots' as well as screen numbers entitled 'Follow Your Heart' and 'Magnolias in the Moonlight.' Mr. Bartlett, who was with Grace Moore in 'Love Me Forever,' acted and sang attractively. Victor Schertzinger composed the incidental

songs and Dr. Hugh Riesenfeld arranged the score.

Paul Robeson in New Film

Word has been received here from England concerning 'The Song of Freedom,' the newest film of the Negro baritone, Paul Robeson. The story is about a colored stevedore who always sings at his work. His voice is heard by an impresario who persuades him to submit to training and eventually, of course, he becomes an opera star. With the money he earns he goes to an island off the West Coast of Africa, of which he is king by virtue of descent, and takes to his people the advantages of civilization. At first his people will not recognize him and he has to contend with witchcraft and many other setbacks before he is finally accepted.

Toscanini to Conduct Concert in Tel Aviv on Dec. 26

AMSTERDAM, Nov. 1.—Arturo Toscanini, will conduct the first concert of the Palestine Symphony of seventy expatriate musicians in Tel Aviv on Dec. 26. He has also consented to lead at least eight other concerts, four in Palestine and four in Egypt. The program will not be broadcast as there are no adequate short wave facilities in Palestine for so doing.

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The Election Over—Now for Music

PRESIDENTIAL elections all have very much the same result for music. Those in the profession and in the business that stands back of the profession sigh with relief when one is over. Individuals, of course, have their politics, in music as out of it. When it comes to a landslide, musicians can go tobogganing with the best of them. They can point with pride, they can view with alarm, they can shake in their shoes, they can sulk, they can say "I told you so," they can even roll peanuts with toothpicks in settlement of election bets, like any other member of our citizenry. But they have never been an organized force in politics and possibly never will be, though they have shown that they can find ways to make themselves audible on issues that directly affect them and may well become more assertive as time goes on. What the musician most needs, of course, is that degree of prosperity which will enable him to practice his profession. Beyond that are issues such as that which would involve government subsidies, in some manner paralleling the long-established policies of European nations in their fostering of the arts.

With relief still the primary purpose of the Federal Music Project and similar agencies having to do with unemployment in other fields, no one can say that we actually have arrived at the status of subsidies for the arts. Congress has still to be converted to the basic idea of aiding music for the sake of our cultural growth and inheritance, as distinct from aiding the individual who is out of work. Those who have long urged the establishment of a Ministry of Arts and who have envisioned a national opera house, a national orchestra and a national conservatory under the wing of that ministry in Washington, have much the same problem today that they had ten or twenty years ago, in trying to elevate the congress-

sional nose beyond the bread and butter aspects of the issue. What the future of the Federal Music Project may be, is as conjectural as the future of the entire relief program of which it is a part. Associated with that project are deeply interested and far-seeing individuals who have an abiding hope that it will be the bridge to something of permanence quite different from the humanitarian and economic task of taking care of the nation's unemployed. Beset with difficulties that in many instances have their origin within the ranks of those they are trying to help, they have struggled to give art considerations and the public's cultural needs a place at least equal in importance to employment considerations. But, the morning after election, few of them would have cared to predict the outcome of their efforts in the event of returning prosperity tending to make unemployment a problem materially less serious and urgent. There are those, of course, who argue that unemployment is with us to stay, irrespective of fluctuations in what are called "good times." When economists disagree, the musician may be wise to commune with his 'cello.

Turning from the conjectural to the actual, the profession has had the very definite encouragement of increased bookings throughout the country. These were in spite of, certainly not because of, the uncertainties of a presidential campaign. Those uncertainties removed, the business of music-giving, like many another business, will have a clearer road ahead, with an outlook definitely more promising than it has been in a good many seasons.

Apropos of the Liszt Year

IN music, centenaries have a way of being—centenaries. But the year's Liszt observances have marked the passing of not a century, but half a century or a century and a quarter, according to whether it was the birth of the composer on Oct. 22, 1811, or his death on July 31, 1886, that was being commemorated. In America, at least, the musical public has been only vaguely conscious that this was "a Liszt year", there having been no such widespread attention given to Liszt's music, by way of special homage, as was given Beethoven's or Schubert's in centenary observances of recent memory. The Boston Symphony recently went the whole way in avowedly honoring Liszt. Otherwise an occasional performance of 'Les Préludes', the Thirteenth Psalm or the B Minor Sonata that can be construed as an addition to the number of such performances certain to be encountered anyway, would seem to bespeak only a very tepid interest in the double anniversary.

Of Liszt the composer it can be said that he has assumed a relatively settled place. It is much easier to provoke a first class controversy over Bruckner or Mahler, who stand, perhaps, about where Liszt stood at one time; or, for that matter, over Berlioz, who was already a centre of acrimonious disputes when Liszt was still very much the hero of the hour. It may be worth noting that the one really lively exchange of compliments over Liszt to appear in the public prints in recent years pertained not to his music but to his personality and his private life. Ernest Newman's 'The Man Liszt', concerned in only the most incidental manner with Liszt's musical output, provoked retorts of a heat not likely to be engendered today by even the most scornfully derogatory comment on the Hungarian rhapsodies. Liszt the composer, it would appear, is more easily disposed of than Liszt the legend.

There remains, however, another aspect of Liszt's eminence, the part he played in the development of piano technique, not merely for its own sake but for increased expressiveness of the instrument. The world takes for granted much that was astounding and even revolutionary when the young Liszt was demolishing the prestige of Thalberg. So, too, it takes for granted one of the handiest of all words in the vocabulary of music-giving, without which we would be hard put to describe a solo program by a singer or an instrumentalist. When Liszt "invented" the term, "recital", he used it in the plural—"recitals", not "a recital", for any given program. Obviously "concert", implying concerted music or artists appearing "in concert", was no word for such solo events. This may seem a small matter. But it is contributive to the weight of the sentient remark

made by W. J. Henderson in a recent article in the New York Sun, that, although Liszt left no composition of the first rank, "the history of music, undergoing many corrections at the hands of musicologists, can never be re-written without his name."

Personalities



Yehudi and Hephzibah Menuhin were hosts to Beveridge Webster, well-known American pianist, who visited them at the Menuhin ranch in Los Gatos recently, where the three young artists, together with little Yaltah Menuhin, played much good music and enjoyed hikes, horseback riding, and swimming. The friendship of these young artists has grown with the years since they met in Paris in 1926.

Giesecking—The season of the Concertgebouw was opened recently, with Walter Giesecking as soloist under the baton of Willem Mengelberg.

Sibelius—The diploma creating Jean Sibelius a Doctor of Philosophy of the University of Heidelberg was recently sent to the Finnish composer by a special messenger from the university.

Honegger—The final touches have been put on the score of an opera, 'L'Aiglon', by Arthur Honegger, founded on Rostand's play. The work is scheduled for an early premiere at Monte Carlo.

Grainger—A lecture will be given by Percy Grainger on 'The Old Music from the Standpoint of a Modern Composer' for the Plainsong and Mediaeval Music Society of London early next month.

Novaes—As she prefers having her own orchestral scores and parts used when she plays concertos, Guiomar Novaes had her scores of the Fourth Beethoven and of a Mozart Concerto shipped by air from Rio de Janeiro in order to use them at her appearances with the Cincinnati Symphony last month.

Smetelin—While he enjoyed playing in the Dutch East Indies on a recent tour, Jan Smetelin admitted that the insects were a nuisance. "Why," he said, "so many bugs of so many kinds flew into the hall in Sumatra, attracted by the bright light over the piano, that at times I didn't know which were the white and which the black keys!"

Jagel—After being escorted from the station to his hotel in Pittsburgh by two motor policemen recently, Frederick Jagel had difficulty in expressing materially his thanks, as they refused the customary things offered. They finally requested a song—"one of them heartsongs"—and selected 'Macushla' from several suggested. Mr. Jagel obliged and the officers, in turn, were the ones at loss to express their gratitude.

MUSIC CLUBS MARK FEDERATION DAY

Morning Forum, Luncheon, and Musicales Celebrate Event at Hotel Astor

The New York State Federation of Music Clubs observed Federation Day at the Hotel Astor on Oct. 30. Mrs. John McClure Chase, newly-elected president, sponsored the event. 'The Place of Music in the New Era' was discussed at a morning forum held in the north ballroom under the chairmanship of John Warren Erb. Ernest G. Hesser of New York University discussed 'The Function of Music in the Public Schools'; Olga Samaroff-Stokowski spoke on 'The Influence of the Present Day Endowed Music School,' and Henry S. Drinker, of Philadelphia, on 'The Place of Music in Our Leisure.'

Mrs. Edgar Stillman Kelley, past president of the National Federation of Music Clubs, presided over the luncheon, and introduced Mrs. August Belmont, head of the Metropolitan Opera Guild; Mrs. Frances MacFarland, director of Federal music club projects; and Mrs. John Alexander Jardine, of Fargo, N. D., president of the National Federation of Music Clubs.

In the afternoon, a musical program was given in the North ballroom, where Felix Robert Mendelssohn, cellist and descendant of Felix Mendelssohn Bartholdy, gave his first public recital in this country, performing the 'Hungarian' Rhapsody, by D. Popper, 'Chant sans Paroles,' by Levenson; and his father, Ludwig Mendelssohn's own work, 'Baroque.' A portion of his performance was broadcast over an NBC network. Norman Secon was at the piano.

Other artists heard on this program were Genevieve Rowe, soprano; John Barr, tenor; Pearl R. Newhouse, pianist; and the Union Choral Club of Richmond Hill, N. Y., Kathryn Carylna, conductor.

Galaxy Music Corporation Adds Carisch to List

To the European music publishing firms it represents in the United States, Galaxy Music Corporation has added the Italian publisher, Carisch, S. A. Milan. A. Walter Kramer, managing director of Galaxy Music Corporation, while in Europe last Summer, concluded arrangements for the sole agency for the performance in this country of all symphonic and operatic works in the Carisch catalog. These include Ildebrando Pizzetti's mystery play, 'Santa Uliva,' G. Francesco Malipiero's orchestral works, 'Sette Invenzioni' and 'Inni,' and his Concerto for violin and orchestra, a symphonic poem, 'La Cella Azzurra,' by Lodovico Rocca, composer of the opera 'The Dybbuk,' and works by Casella Dallapiccola Salviucci, Rossellini, Massarani, and many others. Riccardo Pick-Mangiagalli is represented by Galaxy with his opera 'Notturno Romantico,' given last season at the Royal Opera in Rome.

Memorial Tablet Erected to Waldteufel in His Native Strasbourg

STRASBOURG, FRANCE, Nov. 1.—A tablet commemorating the birth of Emil Waldteufel, the composer of many waltzes popular at the court of Napoleon III and for years after, has been placed upon the house where he was born in this city on Dec. 7, 1837.

What They Read Twenty Years Ago

MUSICAL AMERICA for November, 1916

Sir Walter Parratt Said:

"I decline to be denied any music on any other but artistic grounds. I cannot allow considerations either of politics, race, or nationality to deprive me of the pleasure and profit I get from it."

1916

Like the Cows!

That a phonograph playing beside a stenographer at work can increase her speed was practically demonstrated in Boston recently.

1916

Poor Enrico!

Caruso is again the victim of a black-mailing plot. This time, a person who signs himself "A Friend" modestly asks for \$10,000 in letters sent daily for two weeks.

1916

War Hysteria

An attempt by Arturo Toscanini to introduce Wagner's 'Götterdämmerung' Funeral March at a concert in Rome resulted in an uproar that brought the performance to a premature close.

1916

Fishing for Suckers

'PEARL FISHERS' Brilliantly given. Early Work by Bizet Presented by Metropolitan for the First Time in New York in Its Entirety.

1916

Opera for the Masses

Overheard at a performance by the Ellis Opera Company in Omaha: "You'd better get the kind I use; it bakes better." "Look at Carrie! She's got on rubbers with her evening dress! Didn't know she was going to sit in the front row."

1916

We've Heard Some French Ones, Too!

Yvette Guilbert doesn't like our voices. On the stage, as well as off, she says, they sound like something between the noises of a frog and a parrot.

1916

When Is a Composer Not a Composer?

'Dvorsky' work not his, avers Hofmann. However, new piece makes fine impression at Cincinnati premiere.

1916

The 'Tristan' as Was

... Melanie Kurt sang Isolde; Jacques Urlus was Tristan; Louise Homer, the Brangäne; and Hermann Weill, the Kurvenal; with Carl Braun as King Mark.

1916

Why Not Again?

Two little Mozart operas sung in English. Production of 'Bastien and Bastienne' and 'The Impresario' a sheer delight. Mabel Garrison, Lucy Gates, David Bispham, and Albert Reiss heard in brilliant performance.

1916

Sounds Well But Means What?

Kunwald tells Dayton audience he disapproves of "Art for Art's Sake." "It is for the people and people for art," he says.

1916

But Not for Long!

Boston Chorus to Aid Dr. Muck's Players in Various Concerts.

1916

Marvelous ! ! !

Passengers on Ships at Sea To Hear Music by Wireless. First Demonstration



A Scene from Act I of 'The Pearl Fishers' Which Opened the Metropolitan Opera Season Twenty Years Ago. From the Left, Giuseppe De Luca as Zurga, Frieda Hempel as Leila, Enrico Caruso as Nadir and Leon Rothier as the High Priest

tion of Concert on New Radio Telephone Shows Possibilities of Device by Which Programs Are to be Supplied to Audience within a Radius of 1000 miles. A Wireless Music Central for Each Large City the Vision of the Inventor.

1916

Pretty Good Pabulum

Opening week at Metropolitan: 'Pearl Fishers,' 'Tristan und Isolde,' 'Manon Lescaut,' 'Der Rosenkavalier,' 'Prince Igor,' 'Aida,' and 'Boris Godunoff.'

1916

ALLIANCE OFFERS PRIZE TO NATIVE COMPOSERS

American Choral and Festival Group Lists \$500 Award Donated by Mary Walker Criqui

The American Choral and Festival Alliance, Inc., will give a prize of \$500 for an unpublished work, not too difficult for general performance, nor demanding an elaborate setting too involved for the Festival Association of Colleges and the average choral society. The work must be written by an American citizen composer.

The libretto should be of appropriate sentiment, not necessarily sacred; time of performance not to exceed one hour and a half. The orchestration should be complete for a quota of forty players. The donor of the prize is Mary Walker Criqui of Buffalo, formerly of Philadelphia, and a supporter of the Philadelphia Orchestra and Buffalo Symphony. The winning composer is to retain all rights of publication.

Manuscripts must be in the hands of Rudolph Ganz, manuscript chairman, not later than April 1, 1937. Each work must be signed by a pseudonym, and the composer's real name and address must be enclosed in a sealed envelope, with the nom-de-plume plainly marked on the outside. The judges are Eugene Goossens, Eugene Ormandy and Albert Stoessel.

ANNUAL CONTEST LISTED BY AMERICAN ACADEMY

Competitions to Be Conducted for Fellowship Awards Toward Study in Rome

The American Academy in Rome has announced its annual competitions for fellowships in musical composition, classical studies, and the other arts. The Horatio Parker fellowship in musical composition will be awarded. The competitions are open to unmarried men not over thirty years of age who are citizens of the United States. The stipend of each fellowship is \$1250 a year, with an allowance of 300 for transportation to and from Rome.

The term of the fellowship in each subject is two years. Fellows in musical composition will have opportunities to conduct and hear performances of their own works, and the Academy has a fund for publishing some of their compositions. Entries for competitions will be received until Feb. 1.

Joseph McKee Appointed 'Czar' of Music Publishing Industry

Joseph V. McKee, former Acting Mayor of New York and former President of the Board of Aldermen, has been appointed 'co-ordinator' or 'czar' of the music-publishing industry and counsel for the Music Publisher's protective Association.

ST. LOUIS SYMPHONY PLAYS IN NEW HALL

Enthusiastic Audiences Greet
Opening Pair of Concerts—
Ezio Pinza Sings

ST. LOUIS, Nov. 5.—Large and enthusiastic audiences greeted the St. Louis Symphony at its opening pair of concerts on Oct. 29 and 30. The first concert was advanced to Thursday night to avoid a conflict with a political rally and speech by Gov. Alf Landon, who used for the first time the combined hall and auditorium. In no small degree was the enthusiasm created by the excellence of performance and production due to the strengthening of various choirs, and use of the new wooden shell or set, constructed for the purpose of securing better acoustics and tone balance. For the purpose thus created it served nobly, as well as being very pleasing to the eye.

Roussel Work a Novelty

Vladimir Golschmann chose for the opening program of the fifty-seventh season orchestral offerings that displayed to the best advantage a unity and coherence that brought delight in each number. The first half opened with the Prelude to Wagner's 'Lohengrin.' The ethereal thinness of the opening bars immediately challenged the effectiveness of the new set, and likewise definitely settled its usefulness as a proper background for the orchestra. A first-time novelty, Albert Roussel's 'Sinfonietta for String Orchestra,' followed, and the first half was concluded with a stirring reading of Respighi's 'Fountains of Rome.' The second half was given over to a masterful interpretation of Beethoven's 'Eroica' Symphony. The performance was filled with power and dynamic precision.

The Civic Music League, Alma Cueny, manager, held its initial concert of the season in the Municipal Audi-



Vladimir Golschmann, Who Led the Opening St. Louis Symphony Concerts

torium on Oct. 20. The occasion was auspicious, not only on account of the delightful recital by Ezio Pinza, bass-baritone, but also because the association boasts the largest membership in its many years of existence. Mr. Pinza, making his debut here, showed a voice of unusual flexibility. Opening with an aria from 'The Magic Flute,' he continued through a program of songs and arias, including a group in English. Composers represented were: Handel, Beethoven, Passiello, Verdi, Falconieri, A. Walter Kramer, Dunhill, McGimsey, Speaks, Respighi, Cimara, Tosti and Corelli. He was very liberal with encores, adding six or seven to the printed list. Sanford Schlusell accompanied.

The Principia Concert and Lecture Course was opened on Friday night, Oct. 16, with a recital by Katherine Meisle, contralto. A large audience was manifestly pleased with a program containing many favorites, including the aria 'Ah, mon fils' from 'Le Prophète,'

by Meyerbeer; a group of Lieder by Schubert, a Russian group by Rachmaninoff, Tchaikowsky, and Gretchaninoff; and an English group, with a liberal number of extras. Mme. Meisle was in excellent voice and was ably assisted at the piano by Solon Alberti.
HERBERT W. COST

KANSAS CITY PIANIST IS HEARD IN RECITAL

Adele Marcus Is Heartily Acclaimed
by Capacity Audience—Elman
Plays in Lawrence

KANSAS CITY, Mo., Nov. 5.—Adele Marcus, playing, on Oct. 27, the first piano recital to be heard in the new Music Hall, brought to the Bach French Suite in G, as well as to an interesting Brahms group, Schumann's Etudes Symphoniques, to three Scriabin Etudes, Op. 8, and to the Andante, Spianato, and Polonaise, by Chopin, an exceedingly rich pianistic endowment. Encores by Brahms and Stravinsky were rewards for an appreciative capacity audience, including many old friends, for Miss Marcus is a native of this city. George Goldman, director of the Municipal Auditorium, personally managed the event.

Walter Fritschy will present the following attractions for the 1936-37 season: Heifetz, Rethberg and Pinza Trudi Schoop Ballet, Nelson Eddy, Monte Carlo Ballet, and Iturbi.

In Lawrence, Kan., Mischa Elman, violinist, with Vladimir Padwa, accompanist, played the Handel Sonata in D Minor, the Sonata in B Flat, by Mozart, Vieuxtemps' Concerto in D Minor, a Bach Chaconne, and compositions of Chopin-Wilhelmj, Brahms and Sarasate. This concert was the first event of the university series. This refreshingly unhackneyed program was given a masterly performance. Several thousand patrons acclaimed Mr. Elman and his able accompanist. Donald M. Swarthout, dean of the School of Fine Arts, manages the series.

The first Morning Musicale of the Mu Phi Epsilon Sorority interested an audience in Edison Hall on Oct. 27. Alice Redeuilh-Miller, pianist; Nancy Terwilliger-Crawford, soprano; and Mary Craig-French, soprano, were heard. Assisting artists were Brown Schoenheit and Hale Phares, flutists, and Gayle Giles-Lovsee, and Pearl Roemer-Kelly, accompanists.

The Kansas City Musical Club opened its season with a musicale and tea at Epperson Hall, Oct. 12. Mrs. Franklin Murphy is president of the club.

The Kansas City Music Teachers' Association inaugurated the season's activities with a musicale, Oct. 12, in the reception room of Young Matron's Club.
B. L.

Amy Ellerman to Give Recital in Keuka

KEUKA PARK, N. Y., Nov. 5.—Amy Ellerman has been engaged to give a recital on the artists series course of concerts at Keuka College, N. Y., on Dec. 4.

On Dec. 6 she will fill a return engagement as guest soloist with Sydney Huxham, in Montclair, N. J. On Feb. 9 the contralto will be soloist in 'Elijah' in the Wheeling Choir Festival, Wheeling, W. Va., under the direction of Dr. Hollis Dann.

LOS ANGELES HEARS WPA 'LA TRAVIATA'

Max Rabinoff Directs Performance,
with de Philippe, Knight,
Hoyos, in Leading Roles

LOS ANGELES, Nov. 5.—The Federal Opera Company, under the general direction of Max Rabinoff, gave the community the first intimation of its capabilities in two crowded performances in the auditorium on Oct. 27 and 30. 'Traviata' was chosen as the initial presentation of the reorganized group, which, under other direction, had given several performances of 'The Tales of Hoffman' several months ago. It was Mr. Rabinoff's plan to augment the company with necessary artists from non-relief roles, thereby strengthening the casts and directorial staff. Edis de Philippe, who has been heard in the part of Violetta in the East, was chosen for the part here, the other principal singers being Felix Knight and Rodolfo Hoyos.

The administrative staff placed the full facilities of the unit at the director's disposal, with the result that the presentation brought forward a full-grown symphony orchestra, properly rehearsed and conducted by Alberto Conti; and ballet, trained by Michio Ito, and what is perhaps one of the best opera choruses heard on the coast, rehearsed by Aldo Franchetti and Hal D. Crain. Stage direction was in charge of Adrian Awan and Nathan Emanuel.

The performance was in many ways worthy of comparison with any heard here in recent seasons. Miss de Philippe revealed herself as a sensitive young artist and disclosed a good voice of ample volume. Mr. Knight's singing lacks dramatic fire, but the voice is of good quality. Mr. Hoyos brought a manly dignity to the role of Germont, and made much of the part vocally. Lesser roles were sung by Ruth Terry Koechig, Eugene Pearson, Mark Peden, John Radic, Thomas Clarke, and Elizabeth Klein.

Kolisch Quartet Heard

The Los Angeles Chamber Music Society inaugurated its season of three programs by presenting the Kolisch Quartet in the Biltmore Music Room on Oct. 30. The concert introduced the players in a program of music by Haydn, Beethoven, Hugo Wolf, and Brahms, and proffered some of the most exquisite chamber music playing heard lately. In matters of tone quality, dynamics, and artistic insight, the ensemble approaches perfection. The audience was duly appreciative.

Vernon Robinson conducted the Federal Symphony in a concert in San Bernardino, on Oct. 21, that included Tchaikovsky's Fourth Symphony as the chief orchestral number. Interest also centred in the appearance of Ruth Howell, soprano, as assisting artist, whose singing of Bach's 'Bist du bei mir,' 'Air de Lia' by Debussy, and Brunnhilde's Battle Cry aroused fervid applause. Miss Howell will sing with the Federal Symphony in Los Angeles later in the month.

Ignace Hilsberg, a newcomer among the pianists to California, was heard in recital in the Biltmore Music Room on Oct. 21. His program was built for the musician, and was accorded favorable comment.
H. D. C.



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CINCINNATI HEARS NOVAES AS SOLOIST

Goossens Conducts Symphony in Works by Handel, Debussy, Ravel, and Beethoven

CINCINNATI, Nov. 5.—The second concert of Cincinnati's symphony season on Oct. 23 and 24, saw an even greater display of enthusiasm and, more remarkable still, a substantial increase of attendance over the magnificent turnout that marked the opening concert the week previously.

Guiomar Novaes, renewing her acquaintance with Cincinnati after a lapse of ten years, selected as her vehicle Beethoven's Fourth Piano Concerto, one of those works that make the most exacting demands on virtuosity. Purity of technique and artistry were evident throughout the numberless variations of mood and tempo of the composition. And if she elected to stress the cool simplicity and tranquility of the composition instead of the emotional thunder that lurks close to the surface of all Beethoven's music, the brilliant cadenza of Saint-Saëns in the first movement gave ample scope to her Latin temperament. The contrasts between orchestra and piano in the second movement were treated with admirable delicacy.

Eugene Goossens's qualities as a program arranger have seldom stood out in as bold relief as in this concert. He opened with the brief, delightful episode of Haydn's C Major Symphony, tagged 'The Bear,' instead of the more conventional overture. Following the Beethoven Concerto came two widely contrasting works by modern French composers: Debussy's three sketches, 'La Mer,' and Ravel's 'La Valse.'

Public Response Is Striking

The remarkable vigor and promise displayed by the orchestra so early in the season, and the no-less-striking response of the public to an energetic subscription campaign, have attracted attention. Olin Downes, music critic of the New York Times, who selected Cincinnati as one of his first stopping points on a brief tour of inspection in the provinces, found the phenomenon sufficiently

out of the ordinary to devote two lengthy articles to it within the space of week. That the praise which he accorded to Mr. Goossens and the orchestra was not based on provincial standards, and that he found cause for pointed comment in the fact that Cincinnati's 500,000 population produced audiences equal to those of New York's 7,000,000, are matters for reflection.

The Federal theatre and music projects combined during the week of Oct. 26-31 to present 'The Prince of Pilsen' with a talented local cast. Production was handled by Josephine Fithian, Theodore Menge, and Edmund Henke.

Leone Kruse, recent addition to the artist voice faculty of the Cincinnati Conservatory of Music, gave a recital on Oct. 18.

RICHARD LEIGHTON

Risé Stevens to Sing in Prague and Egypt

To Appear at Deutsche Landestheater and in Cairo and Alexandria

Risé Stevens, contralto, a graduate of the Juilliard School of Music, where she studied with Mme. Schoen-René, has been engaged to sing at the Deutsche



Risé Stevens

Landestheater in Prague, Czechoslovakia, under Georg Szell. She has also been booked for the international opera season in Cairo and Alexandria, Egypt, during the months of January and February. She will sing in 'Rosenkavalier' and 'Orpheus,' and will also be heard in a Wagnerian opera.

Leonora Corona to Appear in Opera

Leonora Corona, dramatic soprano of the Metropolitan Opera, gave several guest opera performances this summer, including 'Cavalleria Rusticana' in Boston and 'Aida' in Trenton, N. J., under the auspices of the Red Cross. Miss Corona opened the Texas Centennial. She has been engaged to sing operatic performances with the Buffalo Civic Opera Co. this season and will also appear in that city in concert under the management of William J. Neill, Jr.

Alexander Bloch to Conduct Central Florida Symphony

WINTER PARK, FLA., Nov. 5.—Alexander Bloch has begun rehearsals with the Central Florida Symphony, which he is to conduct this season. Mr. Bloch is head of the music department of the Ringling School of Art in Sarasota, Fla., and will divide his time between his duties there and in Winter Park.

DANCE GROUPS SEEN IN SAN FRANCISCO

Don Cossacks, String Quartet, and Recitalists Heard in Pre-Opera Programs

SAN FRANCISCO, Nov. 5.—Four dance programs within six days, plus a concert or two, gives an idea of the pre-opera schedule. The programs ranged from the arty to exhibition ballroom (as exemplified by Van Hahn and De Negre); a diversity based on an active and vivid imagination and cultural background which produced a program ranging from classic to pure pantomime (as given by Virginia Russ and a large group of accompanying singers and instrumentalists); a lecture-recital on the Japanese dance, under the sponsorship of the Opera Ballet School; and a program by an amateur group called the Dansylvanians, which evidently has an eye to the theatre. All (except the lecture-recital) took place in the Community Playhouse.

The week began with the Don Cossack Chorus singing of God, war, adventure, love, and country life as only this symphonic chorus under Serge Jariff can sing. The wonder of their work is that it retains its standards of excellence, and is, if anything, better than ever. Tom Gorton presented them.

Pro Musica opened its season by introducing Margaretha Lohmann, an excellent young pianist, of Los Angeles, to a San Francisco audience. The program was not the type Pro Musica presumably aims to sponsor, but the playing was first rate, and, in addition to Bach-Busoni and Cesar Franck, Miss Lohmann did offer some enchanting works by Castelnuovo-Tedesco: 'I

Naviganti,' and the suite, 'Alt Wien.'

An exceedingly able violinist, Doris Ballard, made an impressive debut in the Community Playhouse earlier in the month. She revealed virtuosity of high order, and played the Bach G Minor Sonata with understanding. She also gave the first local performance of Milhaud's amusing 'Le Boeuf sur le Toit,' with the Honegger cadenza. Sanford Schlusell was the excellent accompanist.

Hindemith Quartet Heard

An enjoyable concert by the San Francisco String Quartet inaugurated its new season in Veterans' Auditorium. Lajos Fenster was ill, and Nathan Firestone played the viola with his usual cooperative artistry. The program featured Hindemith's Quartet, Op. 22, which proved exciting, and was superbly done. Haydn's classicism was set forth via his B Flat Major Quartet, Op. 76, No. 4; and Brahms's C Minor Quartet, Op. 51, concluded the program, which was enthusiastically received.

The San Francisco Opera Association has announced an extra performance of 'Carmen' for the afternoon of Nov. 15, as its contribution to the Bay Bridge celebration. At the same time, it advanced 'Il Trovatore' to the afternoon, instead of the evening of Nov. 14, to avoid conflict with the electrical parade scheduled as part of the civic fete.

Marco Sorisio, tenor, sang a program of songs at the residence of Mrs. John P. Coghlan on Oct. 25, with Beatrice Anthony as accompanist.

MARJORY M. FISHER

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Pianist

Triumphs in New York Recital

TOWN HALL, NOV. 20, 1936

What the Critics said:

"It will not happen often that we shall hear the creations of Liszt so authoritatively interpreted as by Mr. Zadora—to interpret is a very weak word which does not do justice to Zadora's achievement—he was rewarded with tumultuous applause."—N. Y. Staats-Zeitung, Oct. 22.

"Zadora is Lara, the Giour, Childe Harold, the Corsair and Manfred all rolled into one. Such an Artist is certainly a curiosity in a machine age. Both his passions and his reveries are demoniac."—N. Y. Post, Oct. 22.

"Michael Zadora's playing has spasmodic brilliance—lovely tonal display."—N. Y. Times, Oct. 22.

"His technical equipment is remarkable."—"The reading of the Liszt Sonata was nevertheless a magnificent example of technical command—glowing singing tone."—N. Y. American, Oct. 22.

"Mr. Zadora is a pianist with a fabulous technique and a personal style."—N. Y. World-Telegram, Oct. 22.

"Last night the Town Hall resounded to legendary pianistic thunders when Michael Zadora played Liszt's Sonata."—N. Y. Post, Oct. 22.

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HARRISBURG BEGINS SYMPHONIC SEASON

Raudenbush Leads Orchestra in First Concert with Lehmann as Soloist

HARRISBURG, PA., Nov. 5.—The first concert of the Harrisburg Symphony's seventh season, under the baton of George King Raudenbush, was given on Oct. 20 in the forum of the State Education Building, with Lotte Lehmann as soloist. The program included the Schubert 'Unfinished' Symphony, three Wagner songs (orchestrated by Mottl and by the composer), the Bach-Wilhelmj Air, Glazunoff's Concert Waltz in D, the Vitali Chaconne, orchestrated by Alfred Cohn (first performance), and the Prelude and 'Liebestod' from 'Tristan and Isolde.' Mme. Lehmann's profound understanding and exquisite singing of the Wagner music, and her unvarying graciousness, made a deep impression.

The Cohn orchestration of the Vitali Chaconne is based on Auer's transcription for violin and piano. It uses a rather full orchestra with organ. (An electric organ was used, and proved to blend especially well.) In the tutti, some use is made of a brilliant tone-structure comparable to the use of mixtures in forte passages for organ. Mr. Cohn, who is a native and resident of Hartford, Conn., was present. He and his orchestration had an enthusiastic reception.

The members of the orchestra, numbering eighty-seven, are almost all local musicians. Sale of season subscriptions was promoted by a women's committee of 114 members. More than

1,350 season subscriptions were taken before this initial concert; the hall seats 1900. The season's course consists of five concerts; the next is set for Dec. 1, with Jan Smetterlin as soloist.

Kreisler Enthusiastically Received

One week after the symphony concert, the Wednesday Club launched (Oct. 27) a five-concert course with a recital by Fritz Kreisler, who, with and without Carl Lamson at the piano, played the Händel D Major Sonata, the Bach Adagio and Fugue for violin alone, Kreisler's edition of the first movement of the Paganini Second Concerto, and a group of original compositions: Cavatina, Malaguena, Rondino on a Beethoven theme, La Gitana, and Caprice 'Viennois,' followed by two encores, the 'Londonderry Air' and 'Schön Rosmarin.' A typical Kreisler audience filled auditorium, orchestra-pit, and stage and overflowed into the standing-room. It applauded the playing of the Händel, Bach, and Paganini compositions; at the Kreisler group it became more enthusiastic, and reached a tumultuous climax with the 'Caprice Viennois,'



George King Raudenbush, Who Conducted the Opening Concert of the Harrisburg Symphony

not diminishing in volume nor in fervor until it became clear, after the second encore, that that would be all.

LUTHER MOFFITT

LOUISVILLE HEARS ORCHESTRAL MUSIC

Civic Arts Orchestra Opens the Season—Cincinnati Symphony Applauded

LOUISVILLE, KY., Nov. 5.—The Louisville Civic Arts Association gave the opening concert of the 1936-37 season, and the first of its series of five entertainments at the Memorial Auditorium on the evening of Oct. 13, before a large and well-pleased audience.

The association is made up of orchestra, chorus, and ballet; but this concert was devoted to the orchestra alone, and was under the direction of the guest conductor, Vladimir Bakaleinikoff, of the Cincinnati Symphony Orchestra, with Benjamin Gross as violin soloist. The orchestra numbers seventy-five players from professional and the best amateur ranks, and is under the regular conductorship of Joseph Horvath. Margaret Koch has charge of the ballet, and the chorus is directed by Frederic Cowles.

The program included Weber's 'Oberon' Overture, the Beethoven Symphony No. 5, and Glière's 'Russian Sailor's Dance.' Dr. Gross played Tchaikovsky's Concerto in a splendid manner.

Series Sold Out

The first pair of a series of six concerts by the Cincinnati Symphony Orchestra was played at the Memorial Auditorium on the afternoon and evening of Oct. 27 to sold-out houses. This series is under the auspices of the Symphony Orchestra Society of Louisville, and the popularity of the orchestra was attested by the ovations given it.

The afternoon concert for children was conducted by Vladimir Bakaleinikoff, and consisted of the lighter music of Mozart, Beethoven, Haydn, Tchaikovsky, Liadoff, Wagner, Myerbeer, and Gardiner.

The evening concert was purely symphonic in character, and was conducted by Eugene Goossens, with Vladimir Bakaleinikoff as assistant. The First Symphony of Brahms was superbly played, and the other numbers were the overture to Weber's 'Der Freischütz,' Debussy's 'Sea Sketches,' Ravel's 'La Valse,' and the overture to Chabrier's 'Gwendoline.'

The two large audiences that heard the United States Navy Band at the Memorial Auditorium, were enthusiastic about the work of the organization under the direction of Lieut. Charles Benter. The program was largely made up of military music; but there were arrangements of the work of Enesco, Ravel, Wagner, Dvorak, and Chabrier. Solos were given by Musicians Oscar Short, cornetist, and Bernard Rosenthal, violinist. The concerts were sponsored by the Louisville Courier Journal, with the local posts of the American Legion and the Naval Recruiting Station.

HARVEY PEAKE

PHILADELPHIANS ARE HEARD IN BALTIMORE

Ormandy Conducts; Hofmann Soloist in Chopin Work—Brahms Music Played

BALTIMORE, NOV. 5.—The appearance of Josef Hofmann as solo pianist with the Philadelphia Orchestra under Eu-

gene Ormandy's direction marked the opening program of the local series of concerts at the Lyric on Oct. 28. The superb art of the pianist, as disclosed by his interpretation of the Chopin F Minor Concerto, held the attention of the audience. Mr. Ormandy played a setting of the Bach F Minor Fugue, transcribed by Lucien Cailliet, and the Schubert Seventh Symphony.

The second program of the Brahms Cycle, given on Oct. 27 before the Bach Club audience by the Musical Art Club at Cadoa Hall, consisted of the Quintet, Op. 111; the Sonata for 'Cello and Piano, Op. 38; and the Piano Quartet, Op. 26. William Hymanson, violinist, and Frank Sheridan, pianist, assisted.

Frank Gittelton, violin; Austin Conradi, piano; and Howard R. Thatcher, accompanist, members of the faculty of the Peabody Conservatory, gave the second recital of the current series of Friday afternoon programs. The Schumann A Minor Sonata, two movements of the Bach G Minor Sonata for solo violin, and a group of pieces by Wieniawski, Handel, Tartini, and Kreisler, followed by several encores, were enjoyed by the audience.

The series of Sunday evening trio programs presented by Eudice Shapiro, violinist, Leonard Rose, 'cello, and Richard Goodman, piano, began on Oct. 25 at Dr. Leslie Hohman's salon. A program of Beethoven, Mendelssohn, and Brahms was played with enthusiasm and clarity of style.

FRANZ C. BORNSCHEIN

Mexican Tipica Orchestra in Omaha

OMAHA, NEB., Nov. 5.—Mercado's Mexican Tipica Orchestra was presented on Oct. 29 at Municipal Auditorium under the auspices of the publicity department of the Omaha Chamber of Commerce, complementing the Nebraska State Teachers' Association, in session here from Oct. 28 to 30. Angell J. Mercado conducted. Soloists were Gustavo Carrasco, tenor; Lolita Valdez, soprano; Sarita Sanchez, salterist; Helena Morales, violinist; and Josefina Ojeda, dancer.

E. L. W.

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CONCERTS: Debutantes Appear in Vocal and Instrumental Fields

(Continued from page 14)

by the spectacle and sound of so diminutive a performer producing such extraordinary effects as were to be found in the Paganini-Liszt studies. They were breathtaking in their clarity and brilliance.

Hundreds of entranced listeners, among them the little girls and their mammas, stayed on to hear the inevitable after-program, which found the performer as fresh and vital as at the beginning. Q.

Joseph Schuster Plays Three Sonatas and a Concerto

Joseph Schuster, 'cellist. Ernst Victor Wolff, accompanist. Town Hall, Oct. 23, evening:

Sonata in E.....Valentini
Sonata in C.....Haydn
Concerto in A Minor.....Schubert
(After the arpeggione sonata arr. by Cassado)
Sonata, Op. 65, in G Minor.....Chopin
Larghetto Lamentoso.....Godowsky
Rondo.....Dvorak
Tondilla.....Laserna
Tarantella.....Piaatti

This occasion served to strengthen the excellent impression made by Mr. Schuster at his New York debut in March, 1935, and to create a keen anticipation for his new leadership of the 'cello section of the New York Philharmonic - Symphony, a post which he assumed a fortnight later. There was much superlative 'cello playing for the enjoyment of an audience that included many colleagues.

Not only a technician of the first rank, as was evident in clean and brilliant passage work, full-bodied double-stopping, ad general facility of the fingers and flexibility of the bowing arm, Mr. Schuster revealed a genuinely poetic and musical gift. The wistful adagio of the Haydn, the many lyrical pages of the Schubert and the Chopin, sang with grave beauty and tender expressiveness.

Particularly interesting was the little-known Schubert work, which, in its new setting by the noted Spanish 'cellist, proved to be both redoubtable and rewarding, a typical melodic flight of this composer interspersed with many moments of virtuoso display. Mr. Schuster gave this work what was probably the best performance in an evening of all-round excellence.

The four shorter pieces were all tastefully set forth. Mr. Wolff was a sensitive and able collaborator throughout. Q.

Ernest Victor Wolff Makes Debut in Dual Capacity

Ernest Victor Wolff made a dual debut in the Town Hall on the afternoon of Oct. 26, appearing as pianist and harpsichordist.

He began the afternoon with his transcription from the figured bass of Handel's F Major Organ Concerto, played on the piano. The second offering was Bach's Italian Concerto on the harpsichord. Then followed two Haydn works on the piano, Mozart's



Ernest Victor Wolff

Variations on a theme from Gluck's 'The Pilgrims of Mekka' on the harpsichord, and a Chopin Nocturne and the F Minor Ballade on the piano.

Mr. Wolff's approach to this music was that of earnestness and sincerity if not always matched by interpretative skill. The Handel was deftly played. In soft passages the tone was good, but in loud ones, it was sometimes forced. In this work, as well as in the Haydn, there was a tendency toward hurrying. The Mozart was not of uncommon interest, and the Chopin, though scholarly, was unexciting. Mr. Wolff's most artistic work was done at the harpsichord. He seemed to have command of unusual tonal effects, both as regards dynamics and color. His audience was highly enthusiastic. H.

Nanny Annibali Makes Debut

Nanny Annibali, mezzo-soprano, made her American debut in the Town Hall on the afternoon of Oct. 22, with Ernő Balogh as accompanist. Mme. Annibali, who is said to come from Turin via Austria and Switzerland, offered a program of songs in Italian, German, and French, in all of which she showed experience and a gift for interpretation, as well as temperament and a sense of phrase. These qualities, backed by a good method of production, made her singing interesting. Three of the Brahms Zigeunerlieder were well done, and two Respighi songs were worth while. Her audience definitely accepted her with approval. D.



Nanny Annibali

Arthur Billings Hunt in Song List



Arthur Billings Hunt

Arthur Billings Hunt, baritone, made his first New York appearance in recital in the Town Hall on the evening of Oct. 22, with George Vause at the piano. Mr. Hunt began his program with 'Eri Tu' from 'A Masked Ball,' after which he offered a group of songs in French and one in German. His third group was entirely of songs by Edward MacDowell.

The fourth was of miscellaneous songs in English by Nevin, Lange, Steele, Tosti, and Macgimsey.

The singer disclosed a voice of light lyrical quality, particularly effective in the songs of reflective temper. Interpretation here was also of worthy calibre. He was well received by a cordial audience. D.

Letitia Fairbanks, Dramatic Artist, at Guild Theatre

Letitia Fairbanks, billed as a "dramatic artist," gave an evening of character sketches entitled 'Wives of American Presidents' at the Guild Theatre on the evening of Oct. 25. Miss Fairbanks appeared as Mrs. Washington, Abigail

Adams, Dolly Madison, Mrs. Andrew Jackson, Mrs. Zachary Taylor, and Mrs. Lincoln. The monologues were all the work of their interpreter. The costumes were tasteful, but Miss Fairbanks's enunciation was not invariably clear, and her diction occasionally stilted. She was well received by a fair-sized audience. N.

Katherine Bacon Reappears in Recital

After an interval of some four years, Katherine Bacon returned to Town Hall in recital on the afternoon of Oct. 24, when her New York following turned out in large numbers. The central point of her program was Beethoven's 'Appassionata' Sonata, Op. 57, before which she played Bach's Chromatic Fantasy and Fugue and the Rondo in A Minor by Mozart. Afterwards came the Intermezzo in E Flat Minor, Op. 118, No. 6, and the Capriccio in B Minor, Op. 76, No. 2, by Brahms; the Chopin Ballade in F Minor, Ravel's 'Ondine,' two Rachmaninoff preludes, the one in E Flat, Op. 23, No. 6, and the one in G Major, Op. 32, No. 5, and, finally, the 'Triana' of Albeniz.

Miss Bacon's technique again proved to be ample for all the demands made upon it and her tone was of unfailing beauty in whatever degree of dynamics, while good taste and marked musical intelligence characterized everything she did. The Bach fugue was projected with clarity and well-judged dynamic effects, whereas the Mozart



Katherine Bacon

rondo, although tonally ingratiating, seemed a bit listless. The 'Appassionata,' on its part, followed traditional lines of interpretation in a performance that was technically and tonally excellent while of no great communicative potency. The pianist captured and presented the moods of the contrasting Brahms pieces, however, in a manner admirable from every standpoint and her playing of the Chopin Ballade was imaginative and structurally well knit. The Rachmaninoff preludes were poetically played and the Ravel 'Ondine' was colorful, but the 'Triana' lacked rhythmic vitality. The audience demanded and received many extra numbers. C.

Samuel Reichmann Heard at Town Hall

Samuel Reichmann, who had not been heard in recital for several years, began his piano program in the Town Hall on the evening of Oct. 26 with his own well-adjusted transcription for piano of an organ Chaconne by Buxtehude and gave further evidence of his musicianly skill in his piano arrangement of Bach's Prelude and Fugue in G Minor for organ. Between them he offered Beethoven's 'Les Adieux' Sonata, Op. 81a, and the Brahms Variations on a Theme by Schumann.

The serious-minded recitalist's playing of these works was characterized by a clean-cut, though hard-edged, technique, and a preoccupation with the underlying



Samuel Reichmann

(Continued on page 26)

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RECITALS PROMINENT IN PHILADELPHIA

Melchior and Lehmann Heard— Choral and Chamber Concerts Among Attractions

PHILADELPHIA, Nov. 5.—The Philadelphia musical season has shown increasing activity in recitals and other events within the past fortnight. On Oct. 21, Lauritz Melchior gave a recital before a large and cordial audience in the Academy of Music. Appearing under the auspices of the Philadelphia Forum, the Metropolitan Opera tenor offered a program interesting in its constituent items, opening with a group of songs by Scandinavian composers, and followed this with Lieder of Schubert and Richard Strauss, four songs in English and works by Wagner. Lloyd Strafford was a capable accompanist.

Lotte Lehmann appeared at the Academy of Music on Oct. 29 in the first of the events listed in the All Star Concert Series sponsored by Emma Feldman, local manager. With Erno Balogh at the piano, Mme. Lehmann offered a large audience an exemplification of artistry in songs in German, English, and Italian. The fame of this singer requires no added enhancement from this reviewer. Beethoven, Mozart,

Schumann, Marx, Richard Strauss, Flotow, Cimara, and Tosti were represented. Mr. Balogh proved an excellent accompanist.

The Westminster Chorus, John Finley Williamson conducting, gave a concert in Mitten Hall, Temple University, on Oct. 26, the program being uneven in interest as well as in musical merit. Of particularly interest was Roy Harris' 'Choral' Symphony (rather 'Choral Curiosity') in three movements. The Harris opus followed a group of ecclesiastical items by Palestrina, Vittoria, Brahms, and Lotti, the last represented by his 'Crucifixus.' Members who participated as soloists were Helen Maitland, soprano; Helge Pearson, tenor; Theos Cronk, baritone; and John Baumgartner, bass.

Mendelssohn's 'Elijah' was presented in complete form at four performances in the Second Presbyterian Church, on Oct. 4, 11, 18, and 25. Alexander McCurdy, Jr. conducted, with Walter Baker at the organ. Soloists were Lester Englander, as Elijah; Barbara Thorne and Marion Baker, sopranos; William Horne and Horace Herbert, tenors; and Elsie MacFarlane, contralto. Mozart's 'Requiem' was given in the same church under Dr. McCurdy on Nov. 1, partici-



Horace Tureman, Who Conducted the First Denver Civic Symphony Concert

pating soloists being Miss Thorne, Miss MacFarlane; George Lapham, tenor; and Mark Bills, bass. Mendelssohn's 'Hymn of Praise' was given under Walter Baker in the First Baptist Church on Oct. 17, with Miss Thorne, Charlotte Ridley, and Wilmer Williams as soloists.

Leonora Cortez in Recital

Leonora Cortez, pianist, was heard in the auditorium of the Coombs College of Music on Oct. 20, demonstrating her technical facility in Beethoven's F Minor sonata, and works of Brahms, Chopin, Bach, Ravel, and others, before an appreciative audience.

On Oct. 22, Raymond Brown, violinist, and Joseph Allard, pianist, combined for a recital in the auditorium of the Zeckwer-Hahn Philadelphia Musical Academy in which both are faculty members. The Franck A Major sonata, Bach's A Minor concerto, the Introduction and Rondo Capriccioso of Saint-Saëns and several smaller works were heard by a large and cordial audience.

Another in a series of organ recitals in Clothier Hall, Swarthmore College, was given by Alexander McCurdy, Jr., head of the organ department of the Curtis Institute of Music, on Oct. 25. Dr. McCurdy played works by Lynwood Farnum, Bach, Bingham and others. On the same date, Guy Marriner, pianist and associate director in charge of music at the Franklin Institute, gave a lecture recital in the Institute Auditorium before a capacity audience, discussing and illustrating Wagner's 'Das Rheingold,' the first in a series of talks on the 'Ring.'

Chamber music concerts were given in the auditorium of the Philadelphia Music Centre on Oct. 25 and Nov. 1, the program on the first date offering works of Soviet composers which included a string quartet of W. Ramm; two movements from a sonata for 'cello and piano by Shostakovich; a suite for violin and piano by Mostras; and songs by Goedicke, Koval, and Bielyi. The other program consisted of compositions of Buxtehude; Corelli; Handel, and Telemann for various instrumental combinations. Commendable performances were given at both concerts by musician members of the Centre.

The Germantown Male Chorus, L. C. Doelp, sang in the Graphic Sketch Club on Oct. 25, the program including a cappella items and others with organ accompaniment by Walter T. Chambers. Francis di Pasquale, 'cellist, was participating soloist.

WILLIAM E. SMITH

CIVIC FORCES BEGIN SEASON IN DENVER

Tureman Conducts Symphony in Works by Saint-Saëns, Mozart, and Brahms

DENVER, Nov. 5.—A capacity audience greeted the Denver Civic Symphony at the opening of its fifteenth season on Nov. 1, at the city auditorium. Horace E. Tureman is again conductor of the orchestra and it showed the results of the fine work he has been doing with them in the fifteen years he has been at the helm. Several changes in the personnel have added to the general tonal effectiveness of the organization.

The program opened with a stirring performance of the 'Academic' Overture of Brahms and closed with the first performance in Denver of the Symphony No. 3 in C Minor by Saint-Saëns. Everett Hilty presided at the organ and Mr. Tureman gave the symphony a sympathetic and understanding reading.

Johnsson Is Soloist

Esther Johnsson, pianist, was the soloist. She played the Concerto No. 23 in A by Mozart. Heralded as being especially adept in interpreting Mozart, she lived up to her reputation. She played with ease and a lovely tone. In response to the insistent demands of the audience Miss Johnsson added the 'Theme with Variations' by Paderewski as an encore.

Oberfelder and Slack presented the Tipica Orchestra with its singers and dancers from Mexico at the Municipal Auditorium on Nov. 2. Angell J. Merceda was the conductor. The Oberfelder-Slack series opened with a joint recital by Charles Kullmann and Kathryn Meisle. In spite of a bad storm, the Municipal Auditorium was crowded to greet this opening of the music season. Mr. Kullmann is new to Denver, and he created a favorable impression with his pleasing personality and excellent singing. Kathryn Meisle has been heard here before, and she lived up to the excellent reputation she had formerly made.

JOHN C. KENDEL

HASSELMANS JOINS STAFF OF LOUISIANA SCHOOL

Is Named Head of Chamber Music Department—Further Faculty Additions Listed

BATON ROUGE, LA., Nov. 5.—Louis Hasselmans, conductor of French operas for the Metropolitan Opera during the past fourteen years, has been named director of the department of chamber music in the Louisiana State University School of Music, according to announcement by Dr. James M. Smith, president of the university. Mr. Hasselmans will conduct the operas presented by the school, and assist with the symphonic works.

Other faculty additions include Stefan Sopkin, artist teacher of violin; Louis Ferraro, opera coach and assistant in the strings department; Hendrik J. Buytendorp, instructor in brasses and string bass, and F. Crawford Page, head of the department of liturgical music.

The 'Kreutzer' Sonata of Beethoven, the Andante from Debussy's string quartet, and the Franck quintet were heard on the initial program of a chamber music series being presented by faculty members.

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INDIANAPOLIS HAILS SYMPHONY SEASON

Ferdinand Schaefer Conducts Opening Concert Before Enthusiastic Audience

INDIANAPOLIS, Nov. 5.—Murat Theatre was filled to capacity on Oct. 20 for the opening concert of the season of the Indianapolis Symphony. Ferdinand Schaefer, the conductor, chose the Brahms Third Symphony for the first half of the program. The overture 'Im Fruhling,' Op. 36, by Goldmark, was the other orchestral offering, and was given a spirited reading. The assisting artist, John Charles Thomas, who filled the major part of the second half of program, was greeted with storms of applause. With orchestral accompaniment he sang 'Eri Tuo,' recitative and aria from 'A Masked Ball,' by Verdi, and the 'Drinking Song' from 'Hamlet,' by Ambroise Thomas. Mr. Thomas sang a group of songs including 'Zueignung,' by Strauss; 'Du Bist Wie Eine Blume,' by Schumann; 'Au Pays,' by Holmes; 'Green Pastures,' by Sanderson, and added many extras.

The Indianapolis Concert Guild announced six concerts to be given in the Cadle Tabernacle, presenting the following artists: Fritz Kreisler, Nov. 1; John McCormack, Dec. 13; Marian Anderson, Jan. 17; Ericourt and Father Lach's Boys' Symphonic Band, Feb. 7; Poldi Mildner, March 28; and Kirsten Flagstad, April 18. All concerts will be given on Sunday afternoons.

Gertrude Evans, national president of Sigma Alpha Iota, professional musical sorority, was honored at several musical and social functions during the past week. A splendid program was given on Wednesday night at the newly organized Variety Club. Featured on the program was the string ensemble led by Mary Ann Kuhner. Solos were given by Maxine Moore, Helen Thomas Bucher, Betty McShirley, Ruth Sterling Devin, and Louise Sparks.

PAULINE SCHELLSCHMIDT

National Music League Moves Offices

The National Music League, Harold Vincent Milligan, executive director, moved into new offices at 1410 Steinway Building on Nov. 1. Included in the staff in the new quarters are Mrs. Betty M. Pingle, director of bookings, and Rose B. Van Overmeer, director of the recital bureau and the Naumburg Foundation auditions.

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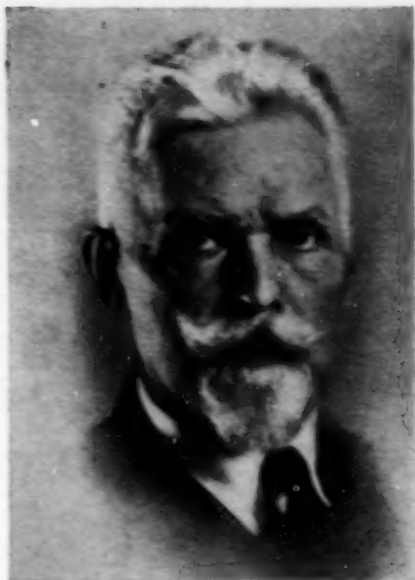
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Ferdinand Schaefer, Conductor of the Indianapolis Symphony

CHICAGO APPLAUDS TIBBETT CONCERT

Saidenberg Quartet Assists on Program — San Carlo Ends Engagement

CHICAGO, Nov. 5.—Lawrence Tibbett opened the series of concerts sponsored by the Stage Arts Association at Orchestra Hall on Oct. 16. An audience of capacity size and social distinction was present. Mr. Tibbett was in excellent voice and mood, arousing his audience to great enthusiasm with a program chosen from an artistic rather than from a popular point of view. His success, therefore, was the greater tribute to his art. Assisting in the program was the Saidenberg String Quartet, a new group headed by Daniel Saidenberg, former first 'cellist of the Chicago Symphony Orchestra. The quartet is composed of talented young artists, and their work was of high excellence in a Haydn quartet and Bridge's 'Fantasie on the Londonderry Air.'

The San Carlo Opera Company completed its profitable engagement at the Auditorium Theatre with a final week's bill listing 'The Barber of Seville,' 'Rigoletto,' 'Tosca,' 'Samson and Delilah,' 'Cavalleria Rusticana,' 'I Pagliacci,' 'Aida,' 'Madame Butterfly,' and 'Carmen.' Prominent in the leading roles were Ina Bourskaya, Lucille Meusel, Elsa Hottinger, Bianca Saroya, Dimitri, Onofrei, Mario Valle, and others. The final performance, 'La Bohème,' opened the History and Enjoyment of Music series, sponsored by Northwestern University, and had Olin Downes, music critic of The New York Times, as commentator in an hour's lecture before the opera.

Song recitals were given recently by Harriet Eels in the Studebaker Theatre and by Eva Horadesky in Curtiss Hall. Mercado's Tipica Mexican Orchestra appeared at Orchestra Hall on Oct. 18.

A. G.

Sevitzky to Conduct Indianapolis Symphony

INDIANAPOLIS, IND., Nov. 5.—Fabien Sevitzky will appear as guest conductor of the Indianapolis Symphony on Nov. 17. The program will include Berlioz's 'Roman Carnival' Overture, Debussy's 'Nocturnes,' Mr. Sevitzky's transcription of a Bach chorale prelude, excerpts from Wagner's 'Meistersinger,' and Tchaikovsky's Fifth Symphony.

KREISLER PLAYS WITH CHICAGO SYMPHONY

Orchestra Hall Sold Out for Violinist's Appearances—Edmund Kurtz Heard

CHICAGO, Nov. 5.

After an absence of twenty-one years, Fritz Kreisler returned to appear as soloist with the Chicago Symphony at the recent concerts of Oct. 29 and 30. Orchestra Hall was sold out for both events; and the veteran artist was paid an impressive tribute, both audience and orchestra rising at his entrance and remaining to cheer long after the conclusion of the performance. Mr. Stock directed the following program:

Overture, 'Liebesfrühling,' Op. 28
Symphony, 'Mathias the Painter'
Fantasie for Violin and Orchestra, A Minor,
Op. 131
(Freely Transcribed by Fritz Kreisler)
'La Mer'
Konzertstück, for Violin and Orchestra
(Transcribed by Fritz Kreisler)

Felix Borowski's usually infallible program notes indicated both of Kreisler's new arrangements as first performances; and no doubt they were the first with orchestral accompaniment, though the violinist had earlier played them at his Carnegie Hall recital. Had a referendum been taken, the general public would no doubt have preferred to hear Kreisler in some major work of the repertoire rather than in these lagniappe, which displayed the soloist to good advantage, but offered little in the way of musical uplift. Time must decide whether Kreisler's labor of love for the forgotten Schumann Fantasy was worth the effort. Certainly it is not the romanticist at his greatest, even though it embodies passages of warm lyrical feeling and contrasting episodes of rather pointless vigor. Whatever may be said of the revision of the Paganini, which is the first movement of the famous D Major Concerto parading under the title of Konzertstück, its entertainment values cannot be denied. Paganini's fiery virtuosity has been softened to beguiling Viennese accents, with flute, clarinet, and 'cello adding playful counterpoint to the lush melodies, and the passage work variously reinforced by additions from the composer's other works, plus some individual ideas of the arranger. It was all amusing and played with Kreisler's still sovereign mastery; yet surely the public has a right to expect sterner stuff from this foremost practitioner of the art of violin playing.

New 'Cellist Heard as Soloist

The great audiences, which had gathered primarily to hear Kreisler, liked Mr. Stock's Hindemith and Debussy contributions not at all, plainly indicat-

ing their disfavor by applause of a scantiness remarkable for a customarily docile public.

Edmund Kurtz, the new first 'cellist of the orchestra, made his debut as soloist at the concerts of Oct. 22 and 23. The program:

Symphonic Poem, 'November Woods'....Bax
Symphony No. 2, D Major, Op. 43....Sibelius
Concerto for 'Cello, B Minor, Op. 104Dvorak

Mr. Kurtz
'Midsummer Wake', Swedish Rhapsody, Op. 119Alfven

Mr. Kurtz speedily revealed himself as a distinguished artist. His technique is of violinistic ease and fluency; his tone, while not large, is susceptible to much expressive variation, and he has temperament of the poetic but not overflowing sort. That his intonation was not of the most perfect may be attributed to the strain of an important debut. He was cordially received by a public eager to make his acquaintance.

Mr. Stock had not programmed Sibelius's Second Symphony for a long period, and while the performance was of exceptional technical excellence, the music did not excite in the conductor all the temperamental response that might have been expected. The short Bax work was a welcome revival, and the Alfven 'Midsummer Wake' was as jolly as anyone could ask.

For the first concert of the Tuesday afternoon series, on Oct. 27, Mr. Stock chose his program solely from the popular repertoire: the Overture to Berlioz's 'Benvenuto Cellini,' Goldmark's 'Rustic Wedding' Symphony, Dohnányi's Suite, and the conductor's own Symphonic Waltz.

ALBERT GOLDBERG

M-G-M Re-engages Rosenstein

LOS ANGELES, Nov. 5.—Arthur Rosenstein, coach and accompanist for Igor Gorin, baritone, and Marion Talley, soprano, has been reengaged for the coming season by Metro-Goldwyn-Mayer. He has also recently completed the task of training the chorus and conducting an important vocal sequence for M-G-M. He will appear in a series of concerts with Mr. Gorin, the first of which is scheduled for Tucson on Nov. 19.

H. D. C.

Organ Recital Series Inaugurated

Alexander D. Richardson, organist, inaugurated the sixth series of organ recitals in the Theresa L. Kaufman Auditorium of the Y. M. H. A. at 92nd Street and Lexington Avenue on Nov. 1. Irving Landau, composer and lecturer, acts as commentator for these programs, which are to be continued throughout the winter months. The concerts are free to the public. The first program was devoted to work by Bach and Handel.

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MUSIC: Composers Remember Christmas Season

Edited by
RONALD F. EYER

Music for the Moor Double Keyboard Piano

Those who consider the Moor double keyboard piano to be a momentous advance in the evolution of the piano and of piano playing, and they are many, will welcome the music which is beginning to appear in arrangements made especially for the new instrument. Naturally enough, Winifred Christie, chief exponent of the Moor piano, is in the forefront of those providing such material.

For the beginner, Miss Christie's own Technical Exercises, (Vienna: Universal Edition) including movement from one keyboard to the other, arpeggios in extended positions, chords, and practice in examples from well known works, will be most to the point. By beginner we mean beginner in double keyboard playing, not the tyro taking his first steps at the piano, for these exercises assume full preliminary knowledge of piano technique and reading. When this book is mastered, the student may begin to look into some of the other works which have been provided for well versed performers.

Among these are two compositions by the inventor, Emanuel Moor, first an easy and very musical Intermezzo, (Paris: A. Z. Mathot) and second, a considerably more difficult and harmonically complex Prelude (Leipzig: C. F. W. Siegel). The others are transcriptions. First is the popular Toccata and Fugue in D Minor of Bach and a Handel Chaconne transcribed by Mr. Moor and Miss Christie which the latter has given frequently with good effect in public; the well known violin Chaconne and a Prelude of Bach, transcribed by Mr. Moor and the Schubert Grand Rondeau, originally for piano duet, transcribed by Leonhard Deutsch (Universal Edition).



Winifred Christie

'Cello Concerto by Search

Frederick Preston Search, well known California composer, brings forward via J. Fischer & Bro., New York, a three-movement 'cello concerto conceived along conservative, classical lines and in traditional idioms which is particularly worthy of the attention of the younger performers who desire a thorough-going, musical and 'professional' concerto, yet one which does not abound in virtuoso problems.

Manhattan's First Christmas Carol

"'Twas in the Moon of Winter-time" (Jesus Ahatonhita), a Christmas carol arranged by Pietro Yon, is a simple melody, the words by St. Jean de Brebeuf, a Jesuit missionary, who was canonized in 1930. Known as the "carol of the Indians," it was the first carol ever sung on Manhattan Island. It is issued as a song for high and low voice, and also for chorus of mixed voices and chorus of male voices, in each case with organ or piano accompaniment (New York: Galaxy Music Corp.).

A.

CHRISTMAS music invariably means music for the church, in the form either of anthems and other choral works, or organ pieces. We hear of no piano sonatas based on the Nativity, no trios depicting the Three Wise Men, no symphonies emanating from the Manger. Even the writers for organ have neglected the Yule theme for no apparent reason and thus have delivered the musical celebration of Jesus's birth almost entirely into the hands of the vocalists.

Publishers have done well by the latter this year, however, and somewhat more profusely than usual. Among the bigger works, and one of the few of its specie that has come to hand, is the cantata, 'Christ in the World', by the busy Chicagoan, Noble Cain. For mixed voices, children's voices, mixed quartet, soprano, tenor and baritone solo with piano, organ or orchestra accompaniment, the cantata is based upon Scriptural texts and will be found to be reasonably simple in preparation as well as effective in performance. It comes from Carl Fischer, Inc., New York, who also sends 'Hark, the Bells of Christmas Ringing', an anthem for mixed voices by Walter Wild, and 'Carol of the Bells', by M. Leontovich, arranged by Peter J. Wilhousky, both for mixed voices.

England, origin of many good Christmas tunes, contributes a traditional song from the West Country, 'A Merry Christmas', arranged for mixed voices a cappella (London: Oxford, New York: C. Fischer); a selection from the 14th century 'Piea Cantiones' called 'Unto Us Is Born a Son', edited by W. E. Smith for mixed voices and organ, and 'Sweeter than Songs of Summer', a carol by Walter Trinder with words by W. St. Hill Bourne. The two latter are published by Stainer and Bell, Ltd., in London, and distributed in America by Galaxy Music Corp., New York.

THREE easy solos, all for medium voice, head the list from G. Schirmer, Inc., New York. They are William Lindsay's 'A Christmas Folk-Song', with words by Lizette Woodworth Reese; 'What the Christ Child Heard', in carol form with words and music by Henry Hallstrom, (also published as an anthem for mixed voices) and 'Manger Lullaby', by Bess L. Newton, words of Clara M. Kahle.

Schirmer's Christmas anthems include a Tennessee folk-song, 'Lulle Lullay', collected by John Jacob Niles, arranged by Cyr de Brant for three part women's voices a cappella; 'The Virgin's Lullaby', words and music by Mary Turner Salter, arranged by Sumner Salter for four part mixed voices; Franz Bornschein's 'Bethlehem rejoiced!' for four part mixed voices; Francis Snow's 'Child Jesus lay on Mary's knee', for five part mixed chorus with incidental soprano solo; the old St. Germainus 'A Great and Mighty Wonder', for eight part mixed voices by Lura F. Heckelively; the R. F. Smith air, 'Where is the King?' arranged by Marcus H. Carroll for four part mixed voices and soprano solo.

Continuing the Schirmer list are C. F. Mueller's 'Our Christmas Day', for four part mixed voices; 'Down in Yon Forest',

a North Carolina folk-song from the Niles collection arranged by de Brant for four part mixed voices and for three part women's voices; the well known 'Sleep, Holy Babe', from Alexander Mathews's 'The Story of Christmas', for contralto solo, or voices in unison and mixed chorus; Oley Speaks's 'O Little Town of Bethlehem', revised by Carl Deis, for four part mixed voices; Caleb Simper's 'Sing, O Heavens', and Theodore Marzials 'That Sweet Story of Old', both arranged by Kenneth Downing for two part treble voices, and Tchaikovsky's arrangement of D. S. Bortnyansky's 'Cherubim Song' (No. 7), for five part mixed voices.

ALTHOUGH a good deal of organ music not so inscribed is suitable for the Christmas service, one work written apparently with the occasion in mind is Garth Edmundson's 'Apostolic' Symphony No. 1, particularly the second of the three movements, entitled 'A Carpenter Is Born'. Here is thoughtfully conceived music, interesting harmonically and strong melodically. The other two movements are called 'Chaos and Prophecy', and 'Crucifixion and Fruition'. The publisher is J. Fischer, New York, who also provides choristers with these compositions:

'The Quest of the Shepherds', 'Christmas Carillons of Poland', and 'Carol of the Doves', all Polish carols freely arranged by Harvey Gaul; Mr. Edmundson's 'Angels in the Night', 'Light', 'Shepherd's Vigil' and 'The Magi', the first two for three part women's voices, the latter two for four part mixed voices; Joseph W. Clokey's 'The Virgin and Her Son' and 'Out of the East', for four part mixed chorus, a cantata, 'Psalm 23' for mixed chorus and various combinations of solo voices, and 'A Child Is Born in Bethlehem', setting of a 16th century melody, for mixed voices, both by Hazel Gertrude Kinsella.

WAGNER'S 'Meistersinger' does not properly come under the Christmas classification, we suppose, but there is something of the holiday spirit about it which makes a Festival Prelude based upon the opera seem appropriate of mention here. The Prelude includes the last eleven measures of the opera's orchestral prelude, the finale chorale of the first act, the procession of the Mastersingers in Act III and the chorale 'Awake!', with a little added material, adapted by Max T. Krone with a two-piano version by F. Campbell Watson. The work may be performed in full by chorus and orchestra (or two pianos) or by orchestra alone; the two chorales may be sung individually by chorus or played by brass quartet. M. Witmark, New York is the publisher.

Other Witmark octavos are the Basque carol, 'Come and Adore', arranged by Donald F. Malin for mixed voices; Francois A. Gevaert's 'Joyous Christmas Song', arranged by Mr. Krone, and the Russian carol, 'Kolyada', arranged by Eugene Gnotov.

A single specimen from Arthur P. Schmidt Co. is Walter R. Spalding's 'The Christ-Child Lay on Mary's Lap' for mixed chorus with words by G. K. Chesterton.

IT may not be too late to point out a few compositions for Thanksgiving Day. Here we have an anthem for mixed voices, 'The Lord Is My Strength', text from the Psalms, music by Alfred Redhead; two unison songs, 'Praise to God', words by Robert Bridges, and 'O Lord Our Governor', based on Psalm VIII both by Basil Maine (London: Stainer & Bell, New York: Galaxy Music Corp.).

'I Will Give Thanks unto the Lord' is a new solo based upon Psalm IX by Campbell-Tipton which is also available for mixed voices. Octavo: 'Prayer of Thanksgiving', the popular Dutch melody transcribed by Eduard Kremser, and arranged by Kenneth Downing for two part treble voices and for unison chorus; Beethoven's

Songs by Hilda Emery Davis



Hilda Emery Davis

Four songs by Hilda Emery Davis, sister-in-law of Pierre Monteux, conductor of the San Francisco Symphony, have lately been issued by Elkan and Vogel Co., Philadelphia. One of the best is 'Jubilee,' with text in Negro dialect by Robert Abrahams. The verse is 'natural' song material and Miss Davis has taken full advantage of the

many opportunities for good vocal effects. Another with particularly interesting accompaniment is 'Love Came So Near,' in which arpeggios are used with interesting results. The poem is by Mary Dixon Thayer.

'To One Away,' poem by Miriam Wolf, is a somewhat impressionistic sketch which utilizes constantly changing meter and presents an unusual melodic line. Because of inferior words provided by Lysbeth Boyd Borie, 'Little Brown Shoes' does not measure up to the other three songs. It is dedicated to Helen Jepson.

F.

'The Heavens are Declaring,' arranged for two part treble voices by Mr. Downing, and for unison chorus by Edward Shippen Barnes. (G. Schirmer, Inc.).

R. F. E.

— Briefer Mention —

Violin and Piano

'Viennese Memories,' by Paul Kerby. A charming waltz with a bit of Viennese wistfulness, a little Schubertian, worked up in the middle part with dramatic intensity to a climactic return of the main theme an octave higher, which subsides into a nostalgic mood. Should be a sure-fire re-demand number. The finger part is fingered and phrased by Mischa Elman, to whom the piece is dedicated. (C. Fischer.)

Piano

Barock-Suite, Op. 29: Praeludium, Gavotte, Toccata, by Georg Vollerthun. A fluently written set of pieces of which the Gavotte, with its piquant dissonance, is especially charming. The first, too, is essentially musical but too extended, while the Toccata, also too long, is the least interesting. (Berlin: Bote & Bock, New York: Assoc. Mus. Pub.)

Arab Dance, by Ernest Harry Adams. A piece offering opportunity for much dash and fire by no means easy but not so difficult as it sounds, and not too long. 'Nautilus,' by Henry Read Masters. A pleasing bit of salon melody. (Schmidt.)

L.

— Music Received —

Songs

'Victory Bound' (A Song of Princeton), by Louis I. Reichner and Herbert C. Sanford; also for male chorus (C. Fischer).

Teaching Material

Piano Solo

Viennese Waltz, by T. Robin Laclachlan; 'Waltz of the Toys', by Georges Bermond; 'Five Little Chinamen', by Edith Milloy (Flammer); 'Polly Wolly Doodle', trans. by Harold C. Cobb (Summy).

Piano, Four Hands

'On the Trail', by Walter Rolfe, 'Campfire March', by N. Louise Wright, 'The Caliph of Bagdad', all arr. by Preston Ware Orem; 'Romany Road', by Gertrude Keenan (Summy).

Piano, Six Hands

'In the Blacksmith Shop', by Edythe Pruyn Hall, arr. by Orem (Summy). 'The Three Friends', by Hilary Collins (Paterson's Pub.).

Violin

'Eili Eili', trans. by Louis Godowsky (K. Prowse). Melodic Foundation Studies, by Russell Webber (Summy).

Organ

'Meditation', by Maude Campbell-Jansen. 'Carillon', by Saint-Saens, trans. by Sumner Salter (Schirmer).

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HEIFETZ AND THOMAS APPEAR IN DETROIT

Ganz Leads Michigan Symphony and Plays Mozart Concerto— Music Guild Is Active

DETROIT, Nov. 5.—This city's two independent concert courses, the Masonic Auditorium Concerts and those of the Detroit Concert Society, began on Oct. 12 and Oct. 23, Jascha Heifetz appearing on the earlier date, and John Charles Thomas on the latter.

Mr. Heifetz, with Emanuel Bay at the piano, presented a type of program new to Detroit, including three sonatas, two suites, and a polonaise. Far from conventional, the program failed to stimulate the Detroit audiences until it got well under way. Musicians were keenly interested from beginning to end; but the general public got its thrills largely from the second half and from the shorter and more familiar encores offered at the close. The sonatas were by Bach, Hindemith, and Beethoven; the suites, by Vivaldi-Bach and Cyril Scott, and the Polonaise, by Wieniawski. The soloist, except in the Polonaise, where the breakdown in technique was startling, played superbly.

Mr. Thomas captivated his audience with a wide variety of selections, ranging from contemporary cowboy songs to the classics. His performance was faultless. A group of French songs was particularly inspiring. Carol Hollister was at the piano.

Ganz Plays Mozart Concerto

Rudolph Ganz appeared as guest soloist and conductor at the season's first concert of the new Michigan Symphony Orchestra, Oct. 20, at the Lafayette Theatre. The orchestra, made up of more than 80 performers, was presented by the Federal Music Project. Approximately 60 of the musicians were from Detroit, the rest from neighboring cities. Ganz played the Mozart E Flat Concerto, conducting the work from the keyboard. About 1,000 persons attended.

The Detroit Music Guild, the newest musical group in the city, sponsored the first of four chamber music concerts on Oct. 15 at the Detroit Institute of Arts. A group of string quartets and a quintet

with piano were offered by leading Detroit musicians to an audience of good size.

The Guild is a non-commercial venture, and already enough subscriptions, at nominal cost, have been sold to insure a complete season. A different group of musicians will be presented at each performance, and new works will be featured. A discussion period is to follow concert for those who wish to participate. The remaining dates are Nov. 12, Dec. 18 and Jan. 21.

HERMAN WISE

Juilliard Graduate School Adds Burkley To Faculty

Student of Rubin Goldmark Is Engaged for Theory Department



Francis Burkley
of the Institute of Musical Art for six years.

Francis Burkley, who held a fellowship in composition at the Juilliard Graduate School for four years, studying under Rubin Goldmark, has recently been added to the theory faculty of the Juilliard Graduate School. He has been a member of the theory department

Morelli Sings with Three Opera Companies Before Metropolitan Season

After an absence of five years from his native land, Carlo Morelli, baritone, of the Metropolitan Opera, received a sudden summons from the Colon Opera in Buenos Aires, and cut short his vacation to sing there in 'Andrea Chenier,' 'Barber of Seville,' 'Tosca,' 'Aida,' 'Trovatore,' and 'Rigoletto.'

A trip by plane from Panama was then necessary for Mr. Morelli to fulfill his engagement with the San Francisco Opera, the occasion of his Pacific Coast debut. After these appearances, he will sing with the Chicago City Opera in ten performances, concluding on Dec. 15 and returning for his second season at the Metropolitan.

KREISLER AND HAYES HEARD IN BOSTON

Soloists and Ensembles Make Bow as Recital Season Gets Under Way

BOSTON, No. 5.—Although the recital season has been somewhat slow in getting under way in this city, it had an auspicious opening on Oct. 18, when Fritz Kreisler gave a program in Symphony Hall to the piano accompaniments of Carl Lamson. Kreisler this year is offering his audiences some newly arranged works by old masters, notably the Schumann Fantasy in C, Op. 131, originally for violin and orchestra. Included on this program were a Paganini Konzertstück and a Fantasy on Russian Themes by Rimsky-Korsakoff, also in arrangement by Kreisler. The remaining work was Bach's Sonata No. 1, in G Minor, for violin alone. The large audience was enthusiastic.

For the second Sunday afternoon recital in Symphony Hall, Roland Hayes was the artist. The accompanist was Percival Parham. Mr. Hayes offered a group of seldom heard songs by Caldarà, Bach and Beethoven, songs in which he was preëminently the artist. A pair of excerpts from 'Die Meistersinger' and one from Debussy's 'L'Enfant Prodigue' were less successful. Mr. Hayes is not an operatic tenor. A trio of songs by Helen Hopekirk, with the composer taking a bow from her seat in the audience and an Afro-American song sequence, 'Triptych on the Life of Christ,' completed the printed program. An enthusiastic audience demanded, and received, encores.

Fox Returns in Recital

In Jordan Hall, Felix Fox, pianist, gave a program of Scarlatti, Bach, Schumann, Brahms, Phillippe, and Chopin. This was Mr. Fox's first recital here in a number of years, and his return was warmly applauded.

By way of variety in musical endeavor, the State Chorus and the Commonwealth Symphony have presented two performances of 'The Beatitudes,' by Franck, A. Buckingham Simson conducting. This was a Federal music project, and showed commendable spirit upon the part of those responsible for the production. The parts for solo voices were assumed by Thelma Jo Fisher, Eunice Curry, Etta Bradley, Myrtle White, Eugene Conley, Melvin Crowell, and Theodore S. Carreiro. William Ellis Weston was the organist.

Whatever may have been the feeling toward this choral work in times past, it now offers few thrilling moments. These WPA musicians are willing and eager to perform choral works of merit. It seems unfortunate that their energies should have been expended upon measures as unrewarding to themselves and to their public, for this music is far from simple to perform. That it came off as well as it did bespeaks praise for all those concerned.

Brass Quartet Heard

The one real novelty, by way of recitals, was that of the Boston Brass Quartet, which recently gave a program in Steinert Hall, assisted by the Izobel Burgstaller Trio. The quartet is composed of young men not yet out of college, who modestly remained incognito, preferring to be known by the instruments which they played, consisting of two cornets, trombone and euphonium. To the best of our knowledge, this quartet is a pioneer in its field. The young

performers are serious musicians—had they not been, the Corelli Concerto Grosso, Op. 6, No. 9, in transcription by Robert D. King, would not have been a *pièce de resistance* on the program, nor would the really remarkable performance of Rimsky-Korsakoff's 'Flight of the Bumble Bee' have been attempted. The three young women comprising the Izobel Burgstaller Trio also appear to be well on the way toward mastering the details of good ensemble.

At its second meeting in Faelton Hall, the Composers' Forum-Laboratory presented Alan Scott Hovaness and a program of his compositions. Mr. Hovaness is twenty-five years old, a native of Somerville, Mass., where he now lives. With one exception, all the works performed were in manuscript, and included a 'Turkey Hill' Suite, a Trio, with Fugue; a Prelude and Fugue for flute and clarinet, a Prelude and Fugue for flute and oboe and a String Quartet, comprising a Prelude, Quadruple Fugue, Andante Lamentando, and Fugue.

An 'Agnus Dei,' from 'Missa Brevis,' and a 'Romance' were offered as vocal numbers. Mr. Hovaness evidenced familiarity with the technique of his trade, but his application of it was not especially striking. For that reason his compositions became monotonous. Five fugues, for instance, may prove a composer's academic knowledge, but, unless he sends their subjects capering a bit, the listener spends a dull evening. Nevertheless, the Forum-Laboratory appears to have caught the public fancy, since there was standing room only at this meeting.

GRACE MAY STUTSMAN

Princeton Glee Club to Give Concerts at Home

PRINCETON, N. J., Nov. 5.—The Princeton Glee Club, for the first time in its history, will give a series of concerts in Princeton. Four programs will be given in conjunction with other clubs including that of Yale University. The Budapest University Chorus will be head on Jan. 11, the Barnard College Glee Club will join Princeton's on March 19, and the last concert of the season will be given with the Voorhees Chapel Choir and the Glee Club of the New Jersey State College for Women assisting, on April 23.

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CONCERTS

(Continued from page 21)

structural design rather than any marked emotional response to the music in hand or any flight of the imagination, as demanded by the sonata, in particular. The Lento espressivo from Karol Rathaus's Sonata, Op. 2, and Debussy's 'D'un cahier d'esquisses' were both listed as first performances, and the program ended with the set of six Paganini-Liszt Etudes, played with a technical adroitness that was fully recognized by his appreciative audience. C.

Song Recital by Elizabeth Wysor

Elizabeth Wysor, contralto. Edward Hart, accompanist. Town Hall, Oct. 28, evening:

Aria from 'Julius Caesar'.....Handel
'Der Doppelgänger'.....Schubert
'Von ewiger Liebe'.....Brahms
'Thänen und Lächeln'; 'Der Erlkönig'.....Loewe
Five folksongs: English—French—German—
Swedish—Norwegian.....Diana d'Este
'Torna'.....de Crescenzo
'Romance al nido'.....Poldowski
'L'Heure exquise'.....Georges
'Hymne au Soleil'.....Williams
'Silent Noon'.....Carpenter
'When I Bring You Colored Toys'.....Sibelius
'A Memory'.....Sibelius
'Black Roses'.....Sibelius

In her second Town Hall recital—the first having taken place two seasons ago—Miss Wysor strongly re-inforced the feeling that she has the voice, the vocal technique and the musical intelligence to place



Elizabeth Wysor

her in the front rank of recitalists. Moreover she has good looks, and if she could further liberate her interpretative personality she should be able to make quite another sort of appeal than was to be found in her singing on this occasion. She is young and has what might be described as even an excess of poise—a poise that seemed to curtain her away from those she sought to reach with her well-conceived

and well-executed interpretations. Hers are gifts that should ripen into a greater measure of expressiveness with an accumulation of experience in addressing her audience—taking them more and more into her confidence, so to speak.

In details of tone and style, there are not many contraltos or mezzos before the public who would have sung the air from 'Julius Caesar' as rewardingly as Miss Wysor sang it. It had sweep and character, as she projected it. Her least satisfactory group was that which followed. Technically, the Schubert, Brahms and Loewe Lieder were well sung; dramatically they only partly achieved their ends. A more lyrical group might have been drawn from the same composers to the singer's advantage. The five folk songs heard thereafter served to corroborate this opinion. She sang this group musically and richly, with much of charm and expressive detail. To sum up the recital, it possessed much good singing, but the choice of material was not always fortunate. T.

Loesser Plays Works by Scarlatti, Mozart and Others

Arthur Loesser, pianist. Town Hall, Oct. 27, evening:

Five sonatas (B Flat, A, F, D, and E).....Scarlatti
Sonata in C Minor.....Mozart
Scherzo a Capriccio.....Mendelssohn
Prelude, Aria, Final.....César Franck
Rondeña (from Iberia).....Albeniz
Nocturne No. 1—Op. 33, No. 1.....Fauré
Prelude and Fugue on the Name BACH.....Godowsky
Two Humoresques, Op. 17.....Dohnányi

Generally speaking, the program chosen by Arthur Loesser for his first New York appearance of the season was one that called, not for a display of virtuosity, but for solid musicianship; one that might arouse the interest of musicians and students of music, but likely to leave the general public cold. Mr. Loesser's playing was of the same order. Reserved and musicianly, it was admirably suited to bringing out the antique charm of the Scarlatti sonatas and the formal cadences



Arthur Loesser

Brown and Schmitz Play Beethoven



Eddy Brown

OF particular interest to musicians, and to the settlement school students for whom the balcony of Town Hall was completely reserved, were the two opening concerts in a series of three by Eddy Brown, violinist, and E. Robert Schmitz, pianist, who have elected to play the entire list of Beethoven sonatas. Their first program

included the following early works of the master in this form:

Sonata in D, Op. 12, No. 1
Sonata in A, Op. 12, No. 2
Sonata in E Flat, Op. 12, No. 3

In inaugurating their series of programs of Beethoven violin and piano sonatas in chronological order, Mr. Brown and Mr. Schmitz focussed their attention upon the three works of Op. 12, which, reflections, as they are for the most part, of a contentment with life, and in some movements outbursts of light-hearted gaiety, pose no profound problems of interpretation. Matters pertaining to purity of style and finesse of performance are, rather, the paramount issue.

The two musicians approached their task with an obviously self-effacing desire to let the music speak for itself, and their playing revealed close artistic sympathy in their conceptions of the compositions played. On the whole they achieved a well-balanced ensemble, naturally promising a more perfect unanimity in projection in the subsequent programs. The first sonata was marred a bit now and again by some tonal excesses, which, however, were almost entirely eliminated afterwards. Especially satisfying were the central Theme and Variations of the first work, the two Allegros of the second and the Adagio of the third. The audience was one of goodly

of the Mozart work, but not designed to evoke thunderous applause from the audience.

Mr. Loesser played the Scarlatti and Mozart sonatas with clarity and precision, and his crisp staccato touch and sudden pauses produced a jerky, somehow archaic, effect. His reading of the Franck work was particularly happy, bringing to life again the subtly shifting harmonies and the mysticism for which the composer is known. Crispness and decision characterized his interpretation of the Mendelssohn composition.

The final part of his program gave Mr. Loesser a chance to display a less reserved brand of playing. Still, the impression that one brought from this concert was that Mr. Loesser was preeminently a pianist for the few, rather than for the many; that while a small circle of devotees might admire him greatly, for the general run of concert-goers he was somewhat too reserved and impersonal. S.

Lorand Gluzek in Steinway Hall Recital

Lorand Gluzek, 'cellist, played several unusual works at his recital in Steinway Hall on the evening of Oct. 30. Haydn's Concerto in C, which was left partly in sketches and completed later by D. Popper, and a Bach Allemande (Quasi adagio), from the Suite in D, originally composed for a five-stringed 'cello, were the compositions of more than ordinary interest.

Mr. Gluzek's technique was adequate to the task at hand, his tone of good size and quality, and his interpretations satisfactory. Locatelli's Sonata in D, Schumann's 'Traumerei', and works by Beethoven, Davidoff, and Polonyi were also given. The accompanist was Everett Raudebush. D.

Mayme Richardson Sings in Steinway Hall

Mayme Richardson, Negro soprano, demonstrated a number of promising attributes in her recital given in Steinway

size and appreciation. * * * C.

To those who enjoy studying the development of a supreme creative artist, the second program in the series of Beethoven violin sonatas presented by Messrs. Brown and Schmitz must have been of particular interest. The list included:

Sonata in A Minor, Op. 23
Sonata in F, Op. 24
Sonata in A, Op. 30, No. 1
Sonata in C Minor, Op. 30, No. 2

In these four works may be traced the growth of the composer from his early period, when he leaned strongly on Haydn and Mozart, to his middle period, when he emerged as the most powerful musical personality of his day. In them, too, one may note the gradual disappearance of the formal cadences, the curtsies, the gallantry of the Eighteenth Century, and the appearance of the dramatic, often rude, individualism of the Nineteenth. While this change may be noted in all Beethoven's music, it is most marked in the gradual replacement of the minuet by the composer's most characteristic innovation, the scherzo. The tiny Scherzo of the Sonata in F, played with such finesse by Mr. Brown and Mr. Schmitz, is a good example of this change. With the C Minor Sonata, the strong and vital Beethoven of the middle period begins at last to emerge.

In their performance of this music, Mr. Brown and Mr. Schmitz exhibited no heroics; they displayed no virtuosity for the sake of virtuosity. Theirs was, rather, the performance of two artists deeply interested in the works they were playing, and anxious only to acquaint the public with the great music of a great master. There is a real need for such sober, self-abnegating performances as these. S.

Hall on the evening of Oct. 27. Possessed of a voice of volume and fairly good range, which she had difficulty in adjusting to the small dimensions of the room, she revealed an almost infallible sense of pitch and a fine dramatic sense.

Handel's 'Care Selve,' Scarlatti's 'O cessata de piargarmi,' and Antonio Lotti's 'Pur dicesti o bocca bella,' the last a song of not-too-interesting content, were the

(Continued on page 28)

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Irma Petina Makes Debut with Buenos Aires Opera

Metropolitan Contralto Heard in Several Roles in Colon Season

Thirty-two performances in four months were sung by Irma Petina, contralto of the Metropolitan Opera, during the opera season at Buenos Aires. Miss



Irma Petina as Prince Orlovsky in 'Fledermaus.' At Left, the Contralto Aboard a Homecoming Ship

Petina, who returned to this country on Oct. 28 for her fourth Metropolitan season, made a successful debut at the Colon Theatre on May 28, and was subsequently heard with the company as Maddalena in 'Rigoletto,' Suzuki in 'Butterfly,' Nicklaus in 'Tales of Hoffmann,' Cherubino in 'Marriage of Figaro' and Prince Orlovsky in 'Fledermaus.' She also sang in 'Rosenkavalier.' These performances were conducted by Ettore Panizza for the Italian repertoire, Emil Cooper for the French, and Fritz Busch for the German.

An important event during her South American stay was the performance of Beethoven's Ninth Symphony under Busch, when Miss Petina sang the contralto part. She was also heard in 'Marriage of Figaro' in Montevideo.

It is rumored in Paris that the troupe from the Grand Opéra will go to London for a series of performances directly after Christmas.

PHILADELPHIA ORCHESTRA FORTNIGHT BRINGS STANDARD AND NOVEL WORKS

Ormandy Conducts Two Lists with Brahms, Debussy, Strauss and Prokofieff for Staple Fare—Mozart Divertimento and Ibert 'Escales' Listed as First Local Hearings

PHILADELPHIA, Nov. 5.

EUGENE ORMANDY'S conductorial reputation was further enhanced here by his direction of Philadelphia Orchestra concerts during the past two weeks, the programs consisting entirely of instrumental works diversified in character, content, and style, which served to demonstrate convincingly the young leader's interpretative versatility and skill in securing effective results. The program for the concerts of Oct. 23 and 24 follows:

Suite from the 'Royal Fireworks Music' Handel-Harty
Symphony No. 3 Brahms
'Fête-Dieu à Seville' Albeniz-Arbos
'La Mer' Debussy

Handel's 'Royal Fireworks Music' is vigorous and robust, and Sir Hamilton Harty's transcription for our present-day orchestra is singularly respectful of the line and values of the four movements making up the suite: Overture, Alla Siciliano, Bourree, and Menuetto. Indeed, some of our transcribers near home might well take a lesson in orchestral propriety from the eminent Irish musician and conductor when they feel the urge to arrange Bach or Vivaldi for "modern ears." Mr. Ormandy's reading was forthright, as befitted the music.

To this commentator, the performance of the Brahms symphony was sincere, capable, and generally true to the emotional content as well as to the orchestral and structural details of the work. If anything, Mr. Ormandy's interpretation was marked by understatement of certain contrasts, a fault perhaps due to the conductor's desire to avoid undue exaggeration. The sin was however a very venial one and the modal and musical beauties of the Andante and the charming Poco allegretto were effectively, if sanely, projected; while the two Allegros were read with a sound understanding of the tonal fabrics of these movements, and the integrated relationship of thematic material, development, and orchestration. A fine response to Mr. Ormandy's baton was in evidence in the excellent performance of the orchestra, with which the conductor shared the applause that followed the symphony. It seems quite evident that the members of the orchestra are "playing ball" with their new leader, which presages well for the success of his first season as a regular conductor here.

'La Mer' a High Point

The Arbos transcription of the Albeniz piano piece proved a masterful and colorful essay in orchestral writing, more "atmospheric" than the setting usually performed here—that attributed to Leopold Stokowski, which is more brilliant and superficially effective. Undoubtedly the fact that Arbos, an able Spanish musician, is a compatriot of Albeniz had something to do with the tonal color and the instrumentation of his transcription. However, Debussy's 'La Mer' marked the high point of the concert in interpretation and performance. Praiseworthy as were Mr. Ormandy's expositions of the other numbers it was here that he was at this concert's best. The work received one of

the best performances heard in Philadelphia for some years, and the audience attested its appreciation by prolonged applause. Another comment is justly in order here, which is, that Mr. Ormandy has so far shown himself a builder of interesting programs—one more reason for welcome and thanks.

Balance, contrast, and interest marked a program given at the concerts of Oct. 30 and 31, consisting of:

Divertimento No. 17, in D Mozart
'Also Sprach Zarathustra' Richard Strauss
'Classical' Symphony Prokofieff
'Escales' ('Ports of Call') Ibert

The Mozart Divertimento, billed as "First time at these concerts," is ingratiating music, one of that large number of lovely compositions of Mozart unjustly neglected by too many conductors. Mr. Ormandy followed the practice of Harty in playing four of the several movements in a sort of eighteenth century symphonic order; and his interpretation was appropriate in its restraint and delicacy to the character of the work. In the trio of the Minuet, the brilliant solo violin part was admirably played by Alexander Hilsberg, concertmaster.

From Mozart To Strauss

'Also Sprach Zarathustra,' one of the lengthiest as well as most impressive Strauss tone poems, was certainly a strong contrast to the Mozart opus, and Mr. Ormandy strikingly exemplified his ability to pass from the style required by the grace and serenity of the latter to that needed for the tonal magnificence and orchestral complexities of the former. Not heard here for several seasons, the work was a novelty for many con-

cert-goers and they were fortunately auditors of a highly excellent performance. While there is much argument on the position this tone-poem will hold in an eventual assay of Strauss's orchestral peroration, the fact remains that 'Also Sprach Zarathustra' offers some of the composer's greatest pages, although as is the case with some others of his lengthier tone poems, there are passages which disappoint and even annoy. Mr. Ormandy's reading was authoritative and comprehensive in its grasp of the orchestral scope of the piece; and he secured from the orchestra a splendid response. Mr. Hilsberg, Samuel Lifschey, and Isadore Gusikoff, played the violin, viola, and 'cello solos.

Prokofieff's Work Enjoyed

Despite all the "fuss and feathers" about Prokofieff's delightful and humorous neo-Mozartean symphony, the work invariably "clicks" and this writer thinks the joke is on those musicologists and critics who, in taking this pleasantry of the modern Russian composer too seriously, convict themselves of making a mountain out of a molehill. The "Classical" symphony is to be enjoyed rather than analyzed, and Mr. Ormandy interpreted it in that way, with, however, a respect for its genuinely musical qualities.

Ibert's 'Escales,' also marked as "first time at these concerts," offered three orchestral sketches somewhat, to use a much-abused term, "impressionistic" in character. In orchestration the writing manifests Ibert's skill in instrumental combinations, and there are a number of effective solo passages for flute, oboe, English horn and other woodwinds. Melodically and rhythmically pleasing, the work was well-performed, bringing an unusually interesting bill to a close.

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CONCERTS IN NEW YORK

(Continued from page 26)

opening works sung. Four Lieder by Schubert were well sung, particularly 'Du bist die Ruh' and 'Gretchen am Spinnrade.' The 'Ave Maria' from Verdi's 'Otello' received better treatment than the 'Dich teure Halle' from 'Tannhäuser,' in which several of the top notes were forced and metallic. Negro spirituals, an old English song, and works by Cyril Scott and Wintter Watts concluded the program. Milne Charnely was the accompanist.

P.

Paulina Ruvinska in Her First Town Hall Recital

Paulina Ruvinska, the young pianist who made a promising New York debut with the Elizabeth, N. J., Symphony Orchestra last season, gave her first Town Hall recital on the afternoon of Oct. 30, when her playing again demonstrated the possession of marked innate musicality and a fleet finger technique. She was at her best in the second half of her program as the opening Beethoven Sonata in C, Op. 2, No. 3, was constrained and tonally edgy and the Bach-Busoni Chaconne lacking in massive repose and forced in tone in the louder passages.



Paulina Ruvinska

When the Chopin pair was reached, however, a certain tension seemed to fall away, and her projection of the Impromptu in F Sharp was notably satisfying in its sensitive musical response, subtle coloring and much finer quality of tone than had been displayed hitherto. Similar treatment was accorded the Scherzo in C Sharp Minor, even if the emotional and dramatic significance of the piece was not fully realized, since an inherent dramatic impulse is not among the young pianist's assets. The 'Perpetual Motion' of Weber was played at a very rapid tempo but with commendable accuracy and smoothness, and the Debussy Prelude in A Minor and Godowsky's 'The Gardens of Buitenzorg' both received the benefit of resourceful shading and a definitely musical approach. The closing 'El Vito' by Infante, too, was deftly done, though lacking in Spanish rhythmic feeling. The audience was quick to respond

to the young recitalist's musical and technical achievements.

C.

Gorodnitzki Plays in Carnegie Hall



Sascha Gorodnitzki

Sascha Gorodnitzki's performance in Carnegie Hall on the afternoon of Oct. 31 was a welcome addition to the early season sheaf of piano recitals. He brought the facile technique and sensitivity of interpretation that his audiences have come to expect, to a program of exacting content.

The clarity of his playing in Rameau's sparkling Gavotte and Variations, which opened the program, assured his hearers, if assurance was needed, that he has lost none of the delicacy and ability that have marked his previous recitals here. The Bach-Busoni Choral Prelude in F Minor and a fluent exposition of Beethoven's Sonata in E Flat, Op. 31, No. 3, followed.

Previous to his performance of the grandiloquent Liszt Sonata in B Minor, from which Wagner extracted not a few melodic ideas, doubt arose as to the adequacy of Mr. Gorodnitzki's tone to cope with a work of such sonorous pronouncements, but it was soon dispelled. Though his dynamic range varies between a fine pianissimo and forte rather than fortissimo, within these limits he discovered some exquisite moments, particularly in the andante, for his auditors. Though the work can hardly be called unostentatious, the artist's performance of it was beyond cavil.

The final group included a Prelude in E Flat Minor and Barcarolle in G Minor by Rachmanninoff, 'Chorus of the Dervishes' from 'The Ruins of Athens' by Beethoven, arranged by Sant-Saëns, and two more Liszt works, presumably celebrating the fiftieth anniversary of the Abbé's death. Still unsatisfied, the audience massed itself at the front of the hall to hear a generous group of encores.

P.

First in Series of 'Musical Adventures' Given

The first program of a series of 'Musical Adventures' took place in Carnegie Hall on the morning of Oct. 29. Thelma Votipka, soprano, of the Metropolitan Opera, and Woods Miller, baritone, were the assisting artists.

Miss Votipka sang a group of Lieder

by Richard Strauss, Joseph Marx, Leo Blech, and E. W. Korngold. 'Spendthrift', by Charles; 'The Little Shepherd's Song', by Watts; Erich Wolf's 'Fairy Tales', and 'Dich teure Halle' from 'Tannhäuser', were well received by a large audience.

Mr. Miller sang the recitative and aria by Handel, 'Hear Me, Ye Winds and Waves'; an air from 'Comus', by Dr. Arne; Mendelssohn's 'I Am a Roamer Bold', Tchaikovsky's 'Pilgrims Song', Ganz's 'A Memory', and works by Manning and Rasbach. The program was concluded in the duet from 'Thais', by Massenet, in which both artists were cordially applauded. An unnamed accompanist assisted.

Leonora Cortez in Recital

Leonora Cortez, pianist, gave a recital in the Town Hall on the afternoon of Nov. 1. Miss Cortez has appeared in New York many times in the past with considerable success, and she sustained earlier impressions of sound pianism, good musicianship and pleasing personality at the present concert.



Leonora Cortez

There were no surprises nor novelties in the program which included the Bach Prelude and Fugue in D, arranged by d'Albert; the 'Appassionata' Sonata of Beethoven; Intermezzo in E and Rhapsody in B Minor by Brahms, three Chopin Mazurkas and the Ballade in F Minor; Ravel's 'Habanera,' Halffter's 'Danza de la Gitana,' and Debussy's 'L'isle Joyeuse.' In this list, which includes some formidable keyboard perplexities, Miss Cortez was at her best with Chopin, especially in the Ballade which she interpreted in broad and comprehensive terms bespeaking a true sympathy for the work and a realization of its immense possibilities. Though one disagreed occasionally with tempos and some points of coloration in the Beethoven and Brahms works, they were nevertheless played with a brilliance, a technical authority and assurance which were touchstones of the whole recital and which have characterized Miss Cortez's performances before this. She was very warmly received.

R.

Helen Jeffrey Returns in Recital

Helen Jeffrey, violinist, attracted a large audience to the Town Hall on the evening of Oct. 30 for a program that included Brahms's Sonata, Op. 78; Bach's Sonata, No. 2, for violin alone; Chausson's 'Poème'; and shorter works by Paganini - Kreisler, Chopin - Milstein, Dvorak - Kreisler, Rachmaninoff, and Paganini.



Helen Jeffrey

The Brahms sonata, favored though it is by violinists of Miss Jeffrey's serious purpose, is not a work that unstintingly rewards the earnest effort it requires of an interpreter and the recitalist's realization of it was of variable effectiveness. In the opening movement her tone was of a fine, singing quality and her playing carried conviction, whereas the adagio tended to sag under its weight of broad sentimentality.

Obviously a player of lyric qualities and sound technical equipment, Miss Jeffrey began her program with signs of a constraint that was reflected in her interpretations. Subsequently her art was warmer and more communicative, with the Chausson 'Poème' possessing perhaps the greatest interest and vitality among the works which succeeded the Brahms sonata. The excellent accompanist was Pierre Luboshutz.

P.

Bernard Gabriel at the Barbizon

Bernard Gabriel, pianist, gave a recital at the Barbizon on the evening of Oct. 30 playing works by Couperin, his own arrangement of 'Dido's Lament' from Purcell's 'Dido and Aeneas,' and Bach's 'French' Suite, No. 5.

Moszkowski's 'Krakowiak' was given a particularly good performance, and in Mendelssohn's seventeen 'Variations Serieuses' and Respighi's 'Notturno,' his technical ability and predilection for pastel colorings served him in good stead. Other works were by Schubert, Albeniz, Granados, Liszt, and Schumann. The audience was one of good size.

Y.



Bernard Gabriel

Paul Musikonsky in Violin Program

Paul Musikonsky, pertinently named young player of the violin, exercised his art as a child prodigy in the Town Hall on the evening of Nov. 4. He has done so before in this vicinity. His program comprised the Vivaldi Concerto in A Minor, much beloved of violinists in recent seasons; the Bruch Concerto in Minor, much beloved by violinists ever since it was written, and a group of pieces by Daquin-Manen, Bloch, and Hubay.



Paul Musikonsky

Appearing in shirt sleeves and knickerbockers, the tall young performer disclosed that he knew a good deal about cantilena as it applies to his instrument; that he can prevent log-jams in extended and tortuous compositions; and that he can play pretty well in tune if his impetuous bow arm does not disconcert the left-hand technique too seriously. Double stopping caused him some trouble, both in pitch and in tonal quality; and he got into ensemble difficulties with his accompanist, Fritz Kitzinger, during the final movement of the Bruch. However, a large audience received him very cordially, and he was recalled many times.

R.

EVELYN LEWIS, soprano. William Falk, accompanist. Steinway Hall, Oct. 26, afternoon. Arias from 'Tosca' and 'Lohengrin' and song groups by Debussy, Tosti, Grieg, Schubert, Manning, Head, and Woodman.

Madeline Eckhardt Gives Recital at Hotel Plaza

Madeleine Eckhardt, soprano, assisted by Theodore Gronroos, violinist, was heard in recital at the Hotel Plaza on the afternoon of Oct. 25. With Corinne Wolerson at the piano, Miss Eckhardt offered arias from 'Elijah' and 'Faust,' and song groups in English and French by Ronald, Hageman, Debussy, and others. Mr. Gronroos played two works, as well as the obligato in Schubert's Serenade. Miss Eckhardt is a pupil of Marguerita Sylva.

The Teatro Colon in Buenos Aires has staged an impressive revival of Rameau's 'Castor et Pollux,' with artists from the Paris Opéra.

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RADIO:

By WARREN H. POTTER



Maria Jeritza

Inventions have a way of superimposing a new pattern upon old art forms and music has proven no exception to the rule. The microphone has had an undeniable effect upon the performance of music in the studio and the exigencies of technique make demands upon sound engineers, arrangers and orchestral conductors who find a new field for their talents in the ramifications of radio.

CBS has happily hit upon the idea of a 'Columbia Workshop,' an experimental series of broadcasts, and on Nov. 7 a symphony conducted by Howard Barlow demonstrated the influence of the microphone on modern orchestration and use of instruments. Deems Taylor, musical consultant for CBS, was commentator. Davidson Taylor, announcer of serious music for that network, was in charge, and Irving Reis, young Columbia engineer and expert in all-important microphone effects, produced the program.

Works were first presented in the conventional concert hall scoring, and then in arrangements designed to take advantage of the sensitivity of the microphone. This 'laboratory' demonstration was designed to reveal unusual effects for stringed instruments, woodwinds, the brass choir, and odd color combinations that might, without the invention of the radio, still be in the limbo where, presumably, awaits the sound "of things to come."

The New York Philharmonic-Symphony began its broadcasts on Nov. 8 under Barbirolli and over WABC; the Boston Symphony inaugurates its series over an NBC network on Nov. 18, and WOR will carry twelve broadcasts by the Chicago Symphony on alternate Saturday evenings beginning on Nov. 14.

Chopin proved popular in programs sponsored by the automobile manufacturers during the past fortnight when Ruth Slenczynski, soloist on Oct. 25 on the General Motors Hour under Rapee, and Harold Bauer, guest of the Ford program, both played his works. His music takes kindly to the air, a compliment not so much to Chopin, who could hardly foresee that, as to his interpreters, both of whom gave performances of finished perfection.

G. M. moved to Minneapolis on Nov. 1 when Maria Jeritza and the symphony of

'Columbia Workshop' Indicates Influence of Microphone on Music — Major Orchestras to Begin Broadcasts

that city produced an enjoyable hour under the baton of Mr. Rapee. Her program of favorite arias and songs, however, was better chosen than the orchestral fare, which was limited to works by Shostakovich, Saint-Saëns, Beethoven (one of the movements of the First Symphony) and, to lighten the somewhat tedious lot, Strauss's 'Rosenkavalier' waltzes.

Last year's winners of the Metropolitan Opera Auditions of the Air are heartening present neophytes by guest appearances and the tangible evidence of their presence. Arthur Carron has already been heard and Anna Kaskas was scheduled to sing on Nov. 8. An interesting NBC-WEAF presentation, it has something of the exciting element of a gambling proposition, for you might place a bet on your favorite to come in, a lyric first at the Met's stage door.

If you don't like jazz, have no use for the latest recipes, detest comedians, despise child-psychology talks and would rather hear good music broadcast from phonograph records than suffer (but not in silence), tune in on W2XR at 1550 k.c. For approximately four hours a day from mid-afternoon on, compositions from Bach to Sibelius are played every day of the week.

Jussi Björling was soloist with the Stockholm Symphony on Nov. 1, in its salute from Sweden to NBC, which is celebrating its tenth birthday. Adolf Wiklund conducted. . . . During the pre-election days WOR shifted its hours of better music to the afternoon rather than deprive their listeners of sounds that will be remembered long after campaign speeches. . . . Felix Robert Mendelssohn, 'cellist and descendent of the composer, was first heard in America over station WFAB, which presented him on Oct. 17, beating NBC to the tape by thirteen days. . . . You may hear Kirsten Flagstad and Lauritz Melchior sing in 'Die Walküre' on Nov. 13, when a portion of the music-drama will be broadcast from the stage of the San Francisco Opera Company over an NBC hookup. . . . The Radio City Symphony still helps on Sunday mornings.

SYMPHONY CLUB SEASON IS OPENED IN COLUMBUS

Cleveland Orchestra Presents Varied Program — Ringwall Conducts Young Peoples' Concert

COLUMBUS, OHIO, Nov. 5.—The Cleveland Orchestra, conducted by Arthur Rodzinski, opened the season of the Symphony Club of Central Ohio on Nov. 2. The program presented Casella's free transcription of the Bach Chaconne, the First Symphony of Shostakovich, the Prelude and 'Love Death' from 'Tristan and Isolde,' 'La Fête-Dieu a Seville,' by Albeniz, and the second 'Daphnis and Chloe' suite of Ravel. The music of Shostakovich was heard here for the first time, and Dr. Rodzinski received numerous recalls at its close, as well as for his performance of the Ravel ballet music.

Mrs. Jonas F. McCune is the new president of the Symphony Club, with Mrs. Frederick A. Miller her associate president. Mrs. Helen Pugh Alcorn begins her thirteenth year as executive secretary and treasurer. The executive committee includes Mrs. M. Monypeny

Huntington, Mrs. Eugene Gray, Mrs. Henry Nelson Rose, Mrs. Samuel Prescott Bush, Mrs. F. Stanley Crooks, and Mrs. Freeman T. Eagleson.

Every seat in Memorial Hall was sold for the afternoon concert for young people, which was conducted by Rudolph Ringwall. The next event will bring the Philadelphia Orchestra under Eugene Ormandy on Feb. 23.

R. C. S.

Dana Ensemble Is Heard

The Dana Ensemble, a quintet of Polish singers, presented the opening program of the Criterion morning musicales on Friday, Nov. 6, in the ballroom of the Hotel Plaza. The group is on its first American tour, although famous in European musical centers.

The proceeds from these subscription musicales, of which this series is the third, go toward aiding young musicians of acknowledged talent. The Criterion board, Mrs. Leonard L. Hill, president, has just voted a donation to the scholarship sponsored by Mme. Marie Carrenas for the operatic education of a young woman.

Nita Gale will be heard in a song recital on Dec. 15, in The Town Hall, under the patronage of the Criterion Society.

THREE OPERAS FOR JULLIARD SERIES

Gounod, Vaughan Williams, and Stoessel Works Listed for Students' Performances

Three operas, including a new one by Robert A. Simon and Albert Stoessel, will be produced this season by the Opera School of the Juilliard School of Music. First of the three will be Gounod's 'The Frantic Physician,' based upon the play by Molière, in a new version by Alexander Dean and Marshall Bartholomew, Dec. 9-12.

Feb. 24 to 27, Messrs. Simon and Stoessel's romantic comedy-opera, 'Garwick,' will have its introduction. The romantic extravaganza, 'The Poisoned Kiss,' by Evelyn Sharp and R. Vaughan Williams, will be given April 21-24. The performances will be under the musical direction of Mr. Stoessel and the stage direction of Alfredo Valenti.

Scenery and costumes will be provided by Frederick Kiesler's class in stagecraft. All operas will be sung in English by alternating casts composed of students in the school.

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ROCHESTER FORCES GIVE 'LA BOHEME'

Fisher, Monroe, Tokatyan, Royer,
and Loewenthal Are Guests
—Harrison Conducts

ROCHESTER, Nov. 5.—The Rochester Civic Music Association opened the music season with two performances—one in each of the two concert series—of Puccini's 'La Bohème' at the Eastman Theatre on Oct. 23 and 24. The guest artists were Susanne Fisher as Mimì, Lucy Monroe as Musetta; Armand Tokatyan as Rudolph, Joseph Royer as Marcel, and Eugene Loewenthal as Colline. Local artists in the cast were LeRoy Morlock as Schaunard and Gerald Ingraham and Claude Kimball in smaller parts. Guy Fraser Harrison conducted the Rochester Civic Orchestra. Others concerned in the production were Paul White, assistant

musical director; Nicholas Konraty, stage director. Clarence Hall, stage settings, and Alice Couch, costumes. The ensembles and choruses were drawn from local studios.

Audience Enthusiastic

It seemed to the writer to be by far the best opera production yet made under the present arrangement in the concert series. There was no trace of amateurishness and the tempi were commendable. The large audience was of the same mind, apparently, as much enthusiasm was shown, with many curtain calls for the artists, Mr. Harrison and Mr. Konraty included. Miss Fisher won the hearts of her audience instantly with her charm and beauty of voice, and Miss Monroe was a close second. Mr. Tokatyan, Mr. Royer, and Mr. Loewenthal were also cordially received. The stage settings and the costumes were considerably more attractive than the usual ones for this opera. Large audiences greeted both performances.

'The Great Waltz,' a musical production that has been running successfully at Radio City, New York, has just finished a run here at the Auditorium Theatre of three evening performances and one matinee. It played to sold-out houses. Artists starring in it were Guy Robertson, tenor; Lee Whitney, soprano; Ruth Altman, soprano, and Robert Vernon, tenor.

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ITHACANS WELCOME LEHMANN'S RECITAL

Soprano Heard in Bailey Hall
Course—Sunday Afternoon
Series Adds to List

ITHACA, Nov. 5.—Lotte Lehmann's recital on Oct. 27 was the first event of the season in the Bailey Hall series at Cornell University. Mme. Lehmann's dignified and gracious manner is matched by her voice, classic in its purity, admirably controlled, but capable of stirring dramatic climaxes. Half of her program was wisely composed of Lieder and the entire Schumann group, notably 'Ich grolle nicht,' was of an intense and surpassing eloquence. The song in English, 'Do Not Chide Me,' by the proficient accompanist, Erno Balogh, won popular favor.

The Sunday afternoon series, sponsored jointly by the Cornell music department, Paul J. Weaver, director, and by the board of managers of Willard Straight Hall, Foster M. Coffin, chairman, has been increased this season to twenty concerts, the majority being by local recitalists and instrumental ensembles. The series was opened on Oct. 18 by Claire Alcée, lyric soprano, of Syracuse, in an attractive program of songs in Italian, German, French and English.

HIPPODROME OPERA GIVES VARIED LIST

'Norma' Revived in Italian
Repertoire — 'Tannhäuser'
Represents Wagner

A smaller portion than usual of Maestro Salmaggi's devoted and demonstrative following attended the Hippodrome Opera's revival of Bellini's 'Norma' on the evening of Oct. 23 to hear Anna Leskaya in the title role, with Maru Castagna as Adalgisa, and Nino Ruisi as Orovoso.

Miss Leskaya was a convincing Norma, though, owing to the dramatic properties of her voice, she negotiated the more florid passages of Bellini's arias in somewhat unwieldy fashion. Miss Castagna, when she did not force her high tones, was adequate to her task; and Vittorio Fullin was the competent, if stolid, Pollione. Mr. Ruisi's performance was rewarding, owing to the dignity of his manner and the warmth of his singing. Others in the cast were Mildred Ippolito in the part of Clotilde, and Costante Olivaro as Flavio.

Though the number of Druids hardly totalled up to a tribe, and though the settings were spare, they served the purpose well enough. The orchestra, recalcitrant at the beginning of the evening, improved in both tone and tempo under the energetic ministrations of Fulgenzio Guerrieri.

'Rigoletto' was again given on the afternoon of Oct. 24, when Angelo Pilotto substituted for Ettore Nava, who was indisposed, in the title role. Leta May was the Gilda; Lee Sherman, the Duke; Lois Huff, the Maddalena; Foster Miller, Sparafucile; and Mildred Ippolito, the Giovanna. Fritz Mahler conducted.

'Faust' on the evening of the same day had Lawrence Power as the rejuvenated antiquarian; Ruth Rooney as Marguerite; Miss Huff as Siebel; Mr. Ruisi, the Mephistopheles; Miss Ippolito as Martha; and Angelo Pilotto and Luigi Lalli as Valentine and Wagner, respectively. Mr. Guerrieri was the conductor.

'Forza del Destino' Given

Verdi's 'La Forza del Destino' held the stage on the night of Oct. 25. Mme. Leskaya was the Eleanora; Giuseppe Interrante, the Don Carlos; Vittorio Fullin, Don Alvaro; Miss Castagna, the Preziosilla; Miss Ippolito, Curra; Mr. Olivaro, the Alcalde; Mr. Ruisi, the Padre; Luigi

Molle as Barone; and Enzo Accia as Fra Melitone. Mr. Guerrieri conducted.

Puccini's 'La Bohème', on the evening of Oct. 30, was sung by Annunziata Garrotto as Mimì; Mr. Power as Rodolfo; Mr. Pilotto, Marcel; Perla Wolcott, Musetta; Sigurd Nilssen, Colline, and Mr. Interrante, the parts of both Schaunard and Alcindoro. Mr. Accia was the Benoit. Again Mr. Guerrieri conducted. 'Lucia di Lammermoor,' 'Tannhäuser' and 'Gioconda' were given on subsequent evenings.

BALLET MAKES DEBUT

Caravan, Unit of American Ballet
Dancers, Seen in New York

After an extensive summer tour, the Ballet Caravan, a group of thirteen dancers from the American Ballet, but independent of the parent organization, gave two evenings to report progress in New York, at the Y. M. H. A. auditorium on 92nd Street and Lexington avenue, on Oct. 31 and Nov. 1. In finish of performance, technical ability, choreography and costuming, this progress may be said to be excellent.

Opening the first night's bill was 'Promenade,' with choreography by William Dollar, a member of the American Ballet, to Ravel's 'Valse Nobles et Sentimentales.' Annabelle Lyon, Charles Laskey, Rabanna Hasburgh, Lew Christiansen, Kathryn Mallowney, Eric Haskins, Gisella Caccialanza, Harold Christiansen, and the Misses Asquith, Kavan, and Moore and Eugene Loring had an opportunity to display their talent in this delicate satire of post-French Revolutionary times, in the classical manner.

'The Soldier and the Gypsy,' with a 'Carmen' flavor, was danced by Ruthanna Boris, Douglas Cloudy, Lew Christiansen, Miss Caccialanza, Miss Lyon and Mr. Laskey, in costumes notable for their delightful color. Mr. Cloudy is the choreographer and the music is de Falla's. The closing piece was 'Encounter,' with Lew Christiansen's choreography to Mozart's 'Haffner' Serenade, a charming spectacle, excellently performed. The second night's bill repeated this and added 'Pocahontas,' with choreography by Mr. Christiansen, music by Elliott Carter, Jr.; and 'Harlequin for President,' with choreography by Eugene Loring and music by Scarlatti. Edmund Horn was the pianist. Q.

Gladys Eldrett Bush was her accompanist.

Gari Shelton, pianist, appeared in this Sunday series on Oct. 25, playing compositions by Scarlatti, Beethoven, Chopin, Liszt, Rachmaninoff, Mompou, and Albeniz—a piquant variety of styles and moods convincingly portrayed.

At recent meetings of the Composers Club were heard songs by H. G. Bull (also included in his national broadcast from WJZ), a piano composition by Luther M. Noss, and a suite for violin, 'River Scenes,' by William Coad.

The Ithaca College Band began another season under Walter Beeler with a concert on Oct. 25. Josef De Vaux played the Weber Clarinet Concertino to the band's accompaniment. On Oct. 20 the band gave a concert in Binghamton.

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BACH CLUB BEGINS CYCLE IN BALTIMORE

**Brahms Chamber Music Series
Inaugurated—Kreisler
Heard in Recital**

BALTIMORE, Nov. 5.—Beginning its current series of presentations, consisting of seven programs covering a cycle of the chamber music of Brahms, the Bach Club on Oct. 4, at Cadea Hall, claimed attention. The increased size of the audience marked the interest that has been developed by this plan of art influence, and the eager concentration given to the first Brahms program, the String Quartet in C Minor, Op. 51, No. 1; The Trio in B, Op. 8, and the Quintet in F Minor for strings and piano, Op. 34, proved that the audience fully values the opportunity of hearing a chronological reading of these important works. As played with great care by the members of the Musical Art Quartet—Sacha Jacobsen, violin; Paul Bernard, violin; Louis Kievman, viola; and Marie Roemaet-Rosanoff, 'cello—with the assistance of Frank Sheridan, pianist, these gems of chamber music pleased the listeners. The Bach Club will later feature appearances of the Curtis String Quartet, Myra Hess, and Marcel Maas.

Kreisler Opens Series

As the opening attraction in the William A. Albaugh Concert Series at the Lyric on Wednesday evening, Oct. 22, Fritz Kreisler played before a capacity audience. With skillful revisions of the Schuman Fantasy in C major, Op. 131, and an enlivening treatment of the Paganini Concerto No. 2, besides a group of original compositions and transcriptions, the world-famed artist held his audience's attention. Many encores were demanded. Carl Lamson, at the piano, responded to every mood of the violinist.

The Peabody Conservatory of Music began its seventy-first season of artist recitals (the first of its kind in this country) on Oct. 23, with a diversified program sung by Florence Easton.



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The All-Maryland High School Orchestra gave its Tenth Annual Concert as a Feature of the Sixty-ninth Annual Meeting of the Maryland State Teachers Association at the Polytechnic Institute with Franz Bornschein as Guest Conductor

soprano, of the Metropolitan Opera of New York. The recitalist projected her art convincingly, and made definite effect with glowing interpretations of Mrs. Beach's setting of 'Ah, Love, But a Day' and Griffes's exquisite 'By a Lonely Forest Pathway.' The program concluded with a dramatic presentation of an excerpt from Debussy's 'L'Enfant Prodigue,' to which the artist appended several encores. Celina Dougherty, at the piano, gave excellent support to the singer.

High School Orchestra Plays

On Oct. 23, the All-Maryland High School Orchestra gave the program of its tenth annual concert as a feature of the sixty-ninth annual meeting of the Maryland State Teachers Association, held at the Polytechnic Institute. The combined membership of the orchestra represents 115 selected high-school students throughout the State. John Denues, director of music education of the Baltimore public schools; Osmar Steinwald, supervisor, and numerous assistants in the city and counties deserve warranted recognition for their help to the orchestra. The Baltimore composer, Franz Bornschein, as guest conductor, led these youthful musical aspirants in a spirited performance of his Arcadian Suite. This rhythmically exacting composition was read with taste and expression. The program given also included works by Bach, Nicolai, Schubert, Bizet, and Sousa, which were conducted by Irvin Smith, of Denton, Maryland, and Osmar P. Steinwald, of Baltimore. Kenneth Creamer, violinist, winner in the solo contest, gave evidence of talent and careful training. R. L.

RODZINSKI AT OBERLIN

Cleveland Orchestra Greeted—Bonzelli
Opens Artists Recitals

OBERLIN, OHIO, Nov. 5.—An audience of 1800 persons, the largest in the past six years for a concert in the Oberlin Artist course, gathered in Finney Chapel on Oct. 20 for the first appearance of the season of the Cleveland Orchestra, Artur Rodzinski, conductor. The program included a transcription of the Bach Chaconne, Beethoven's Fifth Symphony, and Stravinsky's 'Fire Bird' Suite. After returning eight times to the stage in acknowledgment of the applause, Mr. Rodzinski played the prelude to the third act of 'Lohengrin.'

The previous week, Richard Bonelli, baritone of the Metropolitan, gave the first artist recital of the season.

The largest student orchestra in the history of the conservatory has begun rehearsals under the baton of Professor Maurice Kessler.

Guild Plans to Donate Cyclorama to Metropolitan

In response to a request from old and new members, the Metropolitan Opera Guild will once more be "at home" this year at the Metropolitan Opera House on Sunday evening, Dec. 13, before the opening of the opera season. Mrs. August Belmont, chairman, made this announcement at a meeting of the directors, held at the Hotel Pierre.

The suggestion of Edward Johnson that the fund raised by Guild members for a special operatic project be applied toward a cyclorama was welcomed by those at the meeting. This device—a cylindrical background for the Metropolitan stage, on which lighting effects may be freely projected—was described by Lucrezia Bori, honorary chairman of the Guild, as the contribution most needed for the success of Metropolitan productions.

Milwaukee Hears Mexican Orchestra

MILWAUKEE, Nov. 5.—On Oct. 26, The Arion Musical Club opened its season's course with Mercado's Tipica Mexican Orchestra, Angell J. Mercado, director. Part one of the program consisted of "light mixed music," part two of "concert music," and part three of "regional music." Senorita Lolita Valdez, soprano; Senor Gustavo Carrasco, tenor; and Luis and Josefina Ojeda dancers, added much to the program.

A. R. R.

Winifred Christie Tours Hungary

VEVEY, SWITZERLAND, Nov. 1.—After a summer devoted to teaching and preparing for her coming season, Winifred Christie, pianist, left her home near Vevey for a series of concert appearances in Hungary. She will be heard in Bajah, Szeged, Kecskemet, and a repeat engagement in Budapest.

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Obituary



Charles Sanford Terry

ABERDEEN, SCOTLAND, Nov. 5.—Charles Sanford Terry, one of the greatest contemporary authorities on Bach, and professor of History in Aberdeen University, died at his home here today in his seventy-third year.

Charles Sanford Terry was born in Newport, Pagnell, Bucks., in 1864. He was educated in St. Paul's Cathedral Choir School, Kings College School, Lansing College, and Clare College, Cambridge, from which last he received his B.A. in 1886, and his M.A. in 1891. From 1890 to 1898, he was lecturer in history at Durham College of Science, and from 1903 to 1930, professor of history at Aberdeen.

Dr. Terry's 'Life of Bach,' first published in 1929, and subsequently translated into German, is not only a masterpiece of biography but is one of the authoritative works on the composer. Dr. Terry also wrote the section devoted to Bach in the third edition of Grove's Dictionary of Music and Musicians, as well as those on the Chorale and Passion Music. His translations of the Bach Cantata texts, sacred and secular, published in 1925, included as well a reconstruction of the Leipzig Liturgy of Bach's day founded on manuscripts unexamined before that time. In 1920 he published a translation of Forkel's 'Johann Sebastian' and an arrangement of the 'Coffee Cantata' under the title of 'Coffee and Cupid.' Other works included three volumes of Bach's Chorales, a complete collection; 'J. S. Bach's Hymn Tunes for Congregational Use'; 'A Bach Hymn Book of Sixteenth Century Melodies'; 'The Origin of the Family of Bach Musicians,' and a number of other works pertaining to the composer, his times and his music. He was the holder of honorary degrees from Oxford, Cambridge, Edinburgh, Glasgow, Aberdeen, Leipzig, and Durham. He visited the United States in 1930 to lecture on Bach, his first appearance being made under the auspices of the Bach Cantata Club of New York. He married Edith Alfrey in 1901.

F. Flaxington Harker

RICHMOND, VA., Oct. 26.—F. Flaxington Harker, organist and composer of religious music, died at his home here on Oct. 23. Born in Aberdeen, Scotland, Sept. 4, 1876, he studied under T. Tertius Noble at York Minster and acted as his assistant. He came to this country in 1901 as organist at All Souls Church in Biltmore, N. C. After a short period in New York he returned to Biltmore, and came to Richmond in 1914, as organist at St. Paul's

Church, retaining the position until his retirement in 1932. He is survived by his wife, a son, and a daughter.

Fred Newell Morris

INDIANAPOLIS, Nov. 5.—Fred Newell Morris, teacher of singing and choir director, died in a hospital here on Oct. 16, following a cerebral hemorrhage suffered while he was conducting the choir at Tabernacle Presbyterian Church the previous Sunday. He came to Indianapolis from Toledo, Ohio, in 1921, and, besides teaching in his private studio, conducted the choirs of the Scottish Rite Cathedral, the Mystic Tie Masonic Lodge, and the Tabernacle; as well as the choral unit of the Indianapolis Matinee Musicale. His widow and two daughters survive. P. S.

Henri Edouard Woollett

The recent death in Le Havre, France, of Henri Edouard Woollett is reported. Mr. Woollett was born in Le Havre of British parentage on Aug. 13, 1864. He studied piano in Paris with Pugno, and composition with Massenet. Returning to Le Havre, he established a free music school, which very soon had 200 pupils, among them Henri Février and André Caplet. Besides musical compositions in numerous forms, he published numerous works dealing with various aspects of music.

Captain Harry Graham

LONDON, Nov. 1.—Captain Harry Graham, librettist, playwright, and poet, died at his home here on Oct. 30, in his sixty-first year. Among his librettos were an adaptation of 'White Horse Inn,' now running in New York; and he also wrote the books of 'Sybil,' 'Mme. Pompadour,' 'The Land of Smiles' and 'The Maid of the Mountains.' He was at one time reported engaged to Ethel Barrymore, and his book of humorous verse, 'Misrepresentative Men,' was dedicated to her. He was educated at Eton and Sandhurst, and was formerly an officer in the Coldstream Guards.

Edwin Farmer

Edwin Farmer, pianist and teacher, died on Oct. 26 at the New York Hospital. Mr. Farmer was a graduate of the Leipzig Conservatory, and afterwards studied in Italy on a scholarship with Buonamici. Returning to this country, he appeared as a concert pianist, and was for several years on the faculty of the Peabody Conservatory in Baltimore. He later taught in Montclair and, more recently, in New York. He was a member of the Bohemians.

Harmon H. Watt

CHICAGO, Oct. 22.—Harmon H. Watt, composer, pianist, and teacher, died in St. Luke's Hospital on Oct. 18, after an illness of several weeks. Mr. Watt, who was sixty-seven years old, had been associated for thirty-seven years with the Chicago Piano College, of which he was a co-founder. He gave a series of recitals at A Century of Progress, and toured the Mid-west and South last winter. A son and two daughters survive.

Westell Gordon

LONDON, Nov. 1.—Westell Gordon, tenor and composer, died after a heart attack here on Oct. 4. He was a native of London, and received his musical education at the Royal Academy of Music. He made his American debut in concert in the Town Hall, New York, in 1925, and later joined the organization of Major Bowes.

Sam A. Perry

HOLLYWOOD, CAL., Nov. 2.—Sam A. Perry, musical director of Universal Pictures Corporation, died at his home here on Nov. 1, in his fifty-third year. He was a native of Austria and a graduate of the Vienna Conservatory.

Anne Caldwell

BEVERLY HILLS, CAL., Oct. 27.—Anne Caldwell, librettist for a number of musical comedy successes, such as 'Chin Chin,' 'The Lady of the Slipper,' and 'Stepping Stones,' died here on Oct. 22. She was

PROVIDENCE MARKS

Boston Symphony Plays 'Faust'—Rhode Island Symphony Gives Two Concerts

PROVIDENCE, Nov. 5.—Liszt's 'Faust' Symphony was revived for a local audience by the Boston Symphony Orchestra under Serge Koussevitzky at its first concert of the season in Metropolitan Theatre on Oct. 27. The choral portion was sung by the Harvard Glee Club, and Rulon Y. Robison, tenor, was soloist. The work proved to be genuinely interesting throughout, the first and last sections, Faust and Mephistopheles, being most effective. The success of the presentation was due largely to the virtuoso playing of the orchestra and to the dramatic interpretation by the conductor, who let this music sound out with the grandiloquence of a past epoch. The chorus and soloist were more than capable. An early Mozart symphony, that in A Major (K. 201), preceded the Liszt opus. A considerably reduced string band, two oboes, and two horns were sufficient for this charming score.

The Jooss Ballet returned to the city on Oct. 21 to provide the initial program for the Community Concert Association. Rudolf Pescht, dancing the principal role in 'The Prodigal Son,' came in for special honors; and Hans Zuellig, Noelle de Mosa, and Ernst Uthoff provided outstanding performances in various numbers. In addition to the above-mentioned, 'The Big City,' 'Ballade,' and 'Johann Strauss, Tonight' were given. At the pianos were F. A. Cohen, F. Waldmann, and E. Biltcliffe.

Leps Leads Orchestra

The Rhode Island Symphony Orchestra, led by Dr. Wassili Leps, gave a concert in Newport at the Rogers High School Auditorium on Oct. 25. Frances Graham-Carr, mezzo-contralto, was soloist. The program consisted of the overture to Weber's 'Oberon,' the Andante and Finale of Haydn's 'Surprise' Symphony, Strauss's 'Tales from the Vienna Woods,' a Rimsky-Korsakoff suite, 'The Snow Maiden,' an aria from Thomas's 'Mignon,' and Tchaikovsky's overture, '1812.'

Appearing in the West Warwick Junior High School on Oct. 15, the Rhode Island Orchestra played the overture to Mozart's 'The Marriage of Figaro,' the Andante and Finale from Haydn's 'Clock' Symphony, the Strauss Waltz, 'Artist's Life,' the suite from Rimsky-Korsakoff's 'The Snow Maiden,' Bach's air for the G string, and the Overture, '1812.'

The Annual Institute of Instruction of the Rhode Island Music Educators' Association took place on Oct. 22 in the Crown Hotel. Dr. Peter W. Dykema

born in Boston in 1876. In private life she was the wife of James O'Dea, the song writer. Her husband, one daughter, and one son survive.

S. Taylor Scott

FREDERICKSBURG, VA., Oct. 26.—S. Taylor Scott, baritone, died at his home here on Oct. 23, in his forty-eighth year. Mr. Scott had been soloist in a prominent Richmond church for several years. In 1909, he won a competitive scholarship at the Peabody Conservatory, Baltimore, over a long list of applicants.

William C. Perry

BANNING, CAL., Nov. 1.—William C. Perry, a musical director of the NBC studios in New York, and previously director of musical productions on Broadway, died here on Oct. 30, in his forty-first year, after an illness of several months.

LISZT ANNIVERSARY

was the speaker. He was presented by the president of the association, George S. Chase, supervisor of music in the schools of Coventry. Miss Anna I. McInerney, State chairman of the National Music Educators' Association; Miss Ruth Tripp, president of the R. I. Federation of Music Clubs; and John E. Merker, secretary of the New England Music Festival Association, were also heard. Miss Margaret M. Lally is secretary of the local association, and Miss Grace M. Meserve is treasurer.

The Verdandi Male Chorus, conducted (as it has been since its inception) by Oscar Ekeberg, gave a concert at the Hills Grove Country Club on Oct. 15. Ansel Dahl, bass, was the soloist of the evening. The chorus sang compositions of Wagner, Dudley Buck, Reissiger, Grieg, and numbers by Scandinavian and other writers. Mr. Dahl sang songs by Robinson, Woodford-Finden, and Squire. Gustaf Lundberg accompanied the chorus, and Frederick Very served in a similar capacity for the soloist.

Maria Silveira, lyric soprano, assisted by Esther Lundell, piano soloist and accompanist, was presented in the Plantations Auditorium by the Portuguese Ladies' Social Club on Oct. 25. The program included songs by Rossini, Bizet, Goossens, Leoncavallo, Turina, and numerous Portuguese folk songs. Miss Lundell was heard in compositions by Lavignac, Rachmaninoff, and Debussy.

The first regular musicale of the new season sponsored by the Chopin Club was presented in Froebel Hall on Oct. 22. The artists were Dorothy Goodchild, harpist, who played from the works of Verdalles; Mrs. Matthew Gallagher, soprano, singing 'Romance,' by Debussy; 'Wiegenlied,' by Reger; and 'Mattinata,' by Leoncavallo. Ruth Tripp, pianist, played three Intermezzi of Brahms's, and Ray A. Gardiner, bass, sang 'Au bruit des lourds Marteaux,' by Gounod; 'Berceuse,' by Thomas; 'Port of Many Ships,' by Keel; and 'Gwine to Hebb'n,' by Wolfe.

Subscription Drive Begins

The annual subscription drive conducted by the Providence Symphony Orchestra was inaugurated by a musicale in the home of Mrs. Arthur M. Allen on Oct. 26. Kay Miller, harpist, played compositions by Tournier; Lucy Marsh Gordon, soprano, accompanied by Mabel Woolsey, sang music by Strauss and Grieg; and Arlan R. Coolidge, violinist, and Arthur B. Hitchcock, pianist, played the first and third movements of the Sonata, Op. 13, by Gabriel Fauré. The chairman for the drive is Mrs. Ada Holding Miller.

The Mendelssohn Singers, of Worcester, assisted by Mabel Pearson, contralto, gave a concert in the Swedish M. E. Church on Oct. 24. The choral numbers were from the works of Grieg, Mendelssohn, Heimer, Shibley-Swenson, Reddick, Burleigh, Schubert, and Beethoven; while Miss Pearson selected songs by Rachmaninoff, Reutter, Burleigh, and Ilgenfritz as her principal offerings.

An all-Liszt program was featured by the Chaminade Club at Groebel Hall on Oct. 30. Carol Bradshaw, contralto, sang three songs. A trio arrangement, 'Liebestraum,' was given by Bertha Bixby, violin; Louise Waterman, cello; and Louise Durfee, piano. Helen Ames Goodchild, soprano, sang other songs; and Lillian Migliori, pianist, concluded the program with the Etude in D Flat and 'La Campanella.'

A. R. C.

New York Studios

The La Forge-Berumen Studios inaugurated a new series of musicales over the Mutual Broadcasting System, station WOR, New York, on Oct. 20. The program was given by the La Forge ensemble of thirty solo voices, with Frank La Forge conducting and Beryl Blanch and Alice Huebner accompanying. Constantine Calinicos, pianist, pupil of Ernesto Berumen, presented two groups of solos, and Jesse Wolk, baritone, sang a group of songs by Mr. La Forge, with the composer at the piano. The ensemble offered the finale from the second act of "La Traviata," with Emma Otero, soprano; Santo Di Primio, tenor, and Mr. Wolk as soloists. The second musicale was given on Oct. 27. The ensemble offered a group by Brahms, several operatic numbers, and a group in a lighter vein. Elvin Schmitt played piano works, and Mabel Miller Downs, soprano, sang the solo in Gounod's "Lovely Appear." Elizabeth Andres, contralto, offered "O mio Fernando," from "La Favorita."

Arthur Bailey, tenor, from the Edgar Schofield Studio, has been engaged as soloist in Rossini's "Stabat Mater" and Grieg's "Olaf Trygvasson" with the Cadek Choral Society of Chattanooga, Tenn., on Dec. 8.

Helen Wendorff, soprano, gave a recital for the board of the Jewish Memorial Hospital on Oct. 20.

John Deacon, tenor, was heard in recital by the Business and Professional Women's Club of Johnson City, Tenn., on Oct. 15. Mr. Deacon leaves New York this month to become soloist and choir director at the First Presbyterian Church, Belleville, Ontario.

Cecile Jacobsen, soprano, is on tour through Pennsylvania with the Ernest Williams Band.

Florence Herbert, soprano, has just returned from a concert tour of South America.

Ruth Bradley Opens New York Studio

Ruth Bradley, pianist, accompanist, teacher, and coach, formerly of the faculty of the Bush Conservatory of Chicago, with private studios in the Fine Arts Building, and who has taught at the Portland School of Music in Oregon, recently opened a studio in the Steinway Building. She has studied with Isidor Philippe and Alfred Cortot, and is a pupil of Fanny Bloomfield Zeisler.

AUDIENCE AWAITS RECITAL TWO HOURS

Delayed by a Train Wreck, Kreisler Races to Hall in Washington

WASHINGTON, D.C., Nov. 5.—A completely-sold-out house waited two hours in Constitution Hall on Oct. 26 to hear Fritz Kreisler, first soloist in the series sponsored by Mrs. Dorothy Hodgkin Dorsey. The noted violinist, en route from New York, was delayed by a freight train wreck in New Jersey. Arriving in Washington after 10 o'clock at night, Kreisler dashed to a waiting car and raced across town behind warning sirens of a police escort. His audience of 4,000 was waiting patiently; they had been listening to local artists who offered their services "to fill in the time." Kreisler played his entire program, which included a first American performance of his revision of Schumann's Fantasia in C Major, and a group of Kreisleriana for encores; and it was after midnight when the crowd started home.

The same evening, Alexander Sklar-evski, pianist and faculty member of Peabody Conservatory, played in Barker Hall under the auspices of the Washington Music Teachers' Association. Mr. Sklar-evski's program ranged from Scarlatti to Moussorgsky.

Hugh Ross Begins Series

Hugh Ross, conductor of the New York Schola Cantorum, has begun his visits to Washington this season to direct a group of local church choirs to be known as the Liturgical Choral Union. The organization plans to offer organists, choirmasters, and singers an opportunity to gain additional knowledge. A course of five monthly lectures for organists and choir directors started on Tuesday, Oct. 27, when several choirs rehearsed with Mr. Ross. The union has scheduled a public concert on April 6 in the great choir of the National Cathedral in Washington.

Geoffrey O'Hara, composer, was an honor guest and lecturer at a program of his own works on Oct. 28 at the University of Maryland, just outside Washington. Under the direction of Harlan Randall, the combined glee clubs of the University sang. Mr. O'Hara, at the piano, talked on "Everyone a Composer." Under the direction of George F. Kortzenborn, the Washington Oratorio Society resumed its rehearsals this week. The singers are preparing for their fourth annual presentation of Handel's "Messiah" during the Christmas season.

The Washington Choral Society has been in rehearsal under the direction of Louis A. Potter for several weeks. The organization plans a performance of Brahms's "Requiem" on Jan. 28 in Washington Cathedral. Myron Whitney, president of the society, has just returned from a summer stay in New England, and is organizing committees to arrange the presentation.

JAY WALZ

Philadelphia Club Holds Luncheon

PHILADELPHIA, Nov. 5.—The forty-third annual luncheon of the Matinee Musical Club of Philadelphia took place in the Bellevue-Stratford Hotel on Oct. 27. Mrs. Harry Arista Mackey presiding. Several hundred persons attended. Among the speakers were Mrs. Mackey, president; Mrs. Ruth Haller Ottaway, vice-president of the National Federation of Music Clubs; Mrs. Walter A.

Knerr, president of the Pennsylvania Federation of Music Clubs; Dr. Nikolai Sokoloff, national director of the WPA Federal Music Project; Dr. Merle M. Odgers, president of Girard College; Dr. Herbert J. Tily; Samuel Rosenbaum; George E. Vincent; and Hon. George W. Maxey, Justice of the Supreme Court of Pennsylvania. A brief musical program was given by Conrad Thibault, baritone, with Theodore Walstrum at the piano.

W. E. S.

PHILADELPHIA WPA CIVIC SYMPHONY IN PROGRAMS

Leman and Sabatini Conduct, with Faas, Stahl and Groer Heard as Soloists in Concerts

PHILADELPHIA, Nov. 5.—The Civic Symphony, major musical unit of the city's W.P.A., gave three concerts during the past fortnight. On Oct. 22, J. W. F. Leman conducted in Scottish Rite Temple, with Mildred Faas, local soprano, as soloist in "Ritorna Vincitor" from "Aida," and "Dich teure Halle" from "Tannhäuser." Tchaikovsky's Fourth Symphony was the principal item on the orchestral list, which also included works of Mendelssohn, Mortimer Wilson, and Wagner. Miss Faas repeated these works at a concert in Irvine Auditorium, University of Pennsylvania, on Oct. 25. Mr. Leman conducting. Mozart's Serenade in D, the Overture to Gluck's "Alceste," and compositions of Wilson and Sibelius made up the orchestral bill.

Guglielmo Sabatini led the orchestra in Irvine Auditorium on Nov. 1, the program featuring Mozart's Concertante Sinfonie in E Flat, in which the solo parts were performed commendably by Jacob Stahl, violinist, and Erwin O. Groer, violist, two local instrumentalists; both also being heard in the Halvorsen arrangement of Handel's Passacaglia. Other items included the Preludes in E Flat Minor and E Minor from Bach's "Well Tempered Clavichord," played in transcriptions by Mr. Sabatini; Debussy's "Little" Suite in the orchestration of Buesser, and Rimsky-Korsakoff's Capriccio "Espagnole."

W. E. S.

Hageman Opens New Studio

Richard Hageman, composer, conductor, and accompanist, has opened a new studio in New York at 53 West Fifty-seventh Street.

PITTSBURGH STRING SYMPHONY IS HEARD

Chicago Symphony Gives Annual Concert under Stock—Club Offers Two Programs

PITTSBURGH, Nov. 5.—A half dozen broadcasts of national scope have acquainted the country with The Pittsburgh String Symphony, Oscar Del Bianco, conductor. At its opening concert on Oct. 30, a program built entirely of works new to Pittsburgh pleased a large audience. Geminiani, Conrad Beck, Catalani, Hindemith, and Richard Stohr are names which suggest music diverse enough for most tastes.

The Tuesday Musical Club offered two important concerts during this period. At the President's Day observance, Margaret Garrity, soprano, and the newly-founded Pittsburgh String Quartet contributed the music. On Nov. 3, John Jacob Niles, folk-music collector and singer, gave a fascinating program of poetry and songs that he found in the Appalachians. He played two dulcimers of his own manufacture.

Enid Szantho Sings

Enid Szantho, Viennese contralto, gave a monumental program before The Art Society on Oct. 23. Arias and Lieder, with a trio of excellent English songs, showed her beautiful voice to advantage. Election night drew a large audience to hear the annual concert by the Chicago Symphony, with Frederick Stock conducting. Mr. Stock's arrangement of Bach's "St. Anne's" Prelude and Fugue and a Paganini "Perpetual Motion" for strings alone, the Haydn-Brahms Variations, Scriabin's "Divine Poem," Enesco's First "Roumanian" Rhapsody, with Liszt's "Les Preludes" as a climax, were welcome.

J. FRED LISSFELT

Betti to Hold Master Classes at David Mannes School

Adolfo Betti, violinist, for twenty-five years a member of the Flonzaley Quartet, will hold master classes for players and listeners at the David Mannes School beginning late this month. Auditions for the class will be given directly after Mr. Betti's return from Europe on Nov. 19. The winter's programs will include string quartets, trios, and works for piano and strings.

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LONDON TO HEAR TWO ENGLISH OPERAS

British Music Drama Opera Company Plans to Give Coates's 'Pickwick' and Quilter's 'The Wild Boar'—Dispute Between Beecham and Wood Results in Some Excellent Publicity

By BASIL MAINE

LONDON, Nov. 1.

I WRITE this article during the preliminary period of the London concert season. The season itself, strictly speaking, has not yet begun, but it promises to bring an embarrassment of riches. We are to have a short season of opera by the Dresden Opera Company, with Dr. Richard Strauss conducting some of the performances; also a number of productions, including two new operas, namely, 'Pickwick,' by Albert Coates, and 'The Wild Boar,' by Roger Quilter, presented by an organization called the British Music Drama Opera Company.

The latter, I am told, is so called (for, naturally, so cumbrous a title provokes enquiry) in order to stress the fact that acting will be regarded as being just as important as singing in the productions, which are in the hands of Vladimir Rosing. That sounds like the realization, after long years of frustration, of an ideal. The singers will look their parts, and will be taught to act so convincingly that they will become their parts. This is promised us, not so much as a condition to be earnestly aimed at, as an already accomplished fact. No wonder that this company's season is anticipated with uncommon interest!

Of concerts and recitals there will be a glut. Supporters of these events will find considerable difficulty deciding how to apportion the money they annually put aside for concert-going. Once again, Sir Thomas Beecham and the London Philharmonic, and the B.B.C. Symphony, with Dr. Adrian Boult as conductor-in-chief, will be keen rivals for public support; the rivalry is made the more interesting by the fact that Paul Beard has gone from the former to the latter orchestra as concertmaster.

McCallum To Play with L. P. O.

For the London Philharmonic (known as the L. P. O.), Sir Thomas has secured the services of David McCallum as concertmaster. Readers of MUSICAL AMERICA may have heard something of the storm which has been passing over Mr. McCallum's innocent head. Briefly, the situation was this: For the Sheffield Music Festival, held this month, Sir Henry Wood had been engaged as conductor. The L. P. O. was to be the orchestra. When a new concertmaster was appointed to the orchestra, Sir Henry asked that, for the duration of the festival, he might choose his own concertmaster, one who knew his ways. Sir Thomas refused to allow his orchestra (it is his in a special sense), to be temporarily led by a stranger. He maintained that the L. P. O. was the one symphony in the world which played all the year round publicly in the concert room and the opera house. Neither the New York Philharmonic-Symphony, Philadelphia Orchestra, nor any other orchestra did that, he said. The London Philharmonic, after playing together for four years, has acquired a world-wide reputation.

Sir Thomas pointed out that the German government had taken the unprecedented step of inviting the orchestra to Germany for two weeks, paying all the expenses. Other invitations had come from France, Italy, and Austria. The L. P. O., he asserted, had a solidity and unity which had been most carefully built up, and the principal first violin was as much a part of the organization as the managing director in Harrod's Stores or Lloyd's Bank.



Roger Quilter, Whose Opera, 'The Wild Boar,' Will Be Given by the British Music Drama Opera Company. 'Pickwick' by Albert Coates (Above) Will Also Be Produced

"The claim of Sir Henry Wood," said Sir Thomas, "that conductors should choose their own leaders in such circumstances is inadmissible. When Sir Henry Wood talks about the right of a conductor to choose his own leader he can only be thinking of scratch orchestras."

Peace Is Restored

Well, the storm blew over, having drawn the public attention to a matter that, as far as I remember, had never been aired before. It also served to lend publicity to the Sheffield Festival,

to the two conductors, and to Mr. McCallum, who was comparatively unknown in Southern England before. I refer to the little controversy here, not to take sides, but to remark how the cause of music is sometimes benefited by a little well-conducted dispute.

The concerts that have so far been given this season encourage us to look forward to the coming weeks. There is no doubt that the standard of orchestral playing in England has reached a very high level during the past few years, and we no longer need welcome the Vienna Philharmonic, which will soon be paying us a visit, with a shamed face.

MUSIC CLUB FEDERATION BOARD ENDS DALLAS MEETING

150 Delegates Urge Creation of a Federal Department of the Fine Arts

DALLAS, TEX., Nov. 5.—With the passage of resolutions calling for the creation of a Federal Department of Fine Arts, with a secretary in the cabinet of the President; urging the ever-increasing support of American music and musicians, and an even more general participation in musical activities than yet prevails, the board of directors of the National Federation of Music Clubs adjourned its annual meeting here on Oct. 18.

Approximately 150 delegates from thirty-four states, twenty-eight of whom were state presidents, brought to the meeting a diversity of views which resulted in colorful and interesting discussions.

Reports indicated progress along all lines advocated by the federation. The

Young Artists' contests of the coming spring, for \$1,000 awards in piano, voice, and violin, will attract more entries than ever before, it was announced. Music clubs have during the past year shown unprecedented interest in music by American composers and artists. Several states have increased state-wide interest in music through elaborate musical programs presented at state and county fairs. Junior clubs have increased to a total of 2,405, and to a membership of more than 200,000. Restoration of music to the curricula of many schools that had eliminated it because of the depression was noted with satisfaction, and music has invaded rural communities more successfully than ever before, through coöperation with 4-H clubs.

During the course of the present season, Verdi's 'Nabucco' will be presented in Amsterdam.

We shall welcome them, indeed, because they will display, not necessarily a much finer style, but a different one; also because they will give us the opportunity of reconsidering our opinions of Bruckner.

B. B. C. in Pre-Season Concert

Beecham and his orchestra have begun a series of Sunday concerts in Covent Garden Opera House, and, although the audience seemed not quite at home at the first of these—because of the acoustical adjustment required—the concerts have now become established as part of the social round.

Before the B.B.C. Symphony opened its London season (this was on Oct. 21, when José Iturbi was soloist in a Mozart Concerto), Dr. Boult and his players gave a safe program (Schubert's Fifth, Elgar's 'Enigma' Variations, etc.) at Hanley. Listening to this by radio, I was impressed by the united front that the players presented.

This concert, incidentally, was the first of a series of four to be given by the orchestra in the provinces. Always to be applauded is anything which makes for decentralization in music—indeed, in any of the arts. It is good neither for the orchestra nor for its radio public that it should always be dispensing music over the air from Queen's Hall, London. These visits to Hanley, Leeds, Southampton, and Edinburgh can not but stimulate interest in broadcasting, as well as in orchestral music.

PAN-AMERICAN CHAMBER MUSIC FESTIVAL LISTED

To Be Held in Mexico City under Carlos Chavez During July 7 to 27

The Committee on Cultural Relations with Latin America, and Elizabeth Sprague Coolidge, announce the first festival of Pan-American chamber music, to be held in connection with the committee's twelfth annual seminar in Mexico, July 7 to 27, 1937, in Mexico City.

One of the features of this festival, which will be under Carlos Chavez, conductor of the Orquesta Sinfonica de Mexico, and widely-known modern composer, will be the first performance of the composition for a string quartet that wins the \$500 award announced jointly by the committee and Mrs. Coolidge. Details of the prize competition, the festival, and the seminar can be secured from Hubert Herring, director of The Committee on Cultural Relations with Latin America, 289 Fourth Avenue, New York, N. Y.

Samuel E. Piza Fixes Dates for Concert Series

The dates for the coming series of Samuel Emilio Piza, now at the Ambassador (formerly at the Plaza), have been fixed for Thursday afternoons at 2:30. They include Nov. 19, Dec. 3, Dec. 17, Jan. 7, and Jan. 21.

Among the artists will be: Harold Bauer, pianist; Gaspar Cassadó, cellist; Mildred Dilling, harpist; The New English Singers; Marcel Hubert; Maria Jeritza, soprano; James Melton, tenor; Nina Morgana, soprano, of the Metropolitan Opera; The Philharmonic Quartet; Ruggiero Ricci, violin prodigy; Bidú Sayão, young singer of the Metropolitan Opera; Rosa Tentoni, soprano, of the Metropolitan Opera; and others to be announced.